SCREEN • RADIO • MUSIC • STAGE

VARIETY

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SHOW BIZ TO RECRUIT LABOR

Broadway Legit Quality Exceeds Last Year's, But Quantity Running Behind

By JACK PULASKI

With the season of 1942-43 pointing toward spring, Broadway's product continues to top that of last year in quality, barring most recent arrivals, but the number of new shows is running behind 1941-42 up to this time. By Feb. 15 last year 52 new productions had bowed onto and out of the list, whereas this season the total has been 43, inclusive of shows that opened during the summer.

Ratings on hits and flops thus far indicate that 14 successes, both of the outstanding and moderate classifications, have been scored as against nine in comparatively the same time last season. The hit list has straight plays way out in front; in fact, to date, there has been but one sock musical ('Something for the Boys,' Alvin), making it all the better for the holdover musicals. Another musical success this season is 'Rosalinda' (44th Street), technically a revival, but virtually a new show. It was originally 'Die Fledermaus' of opera.

Number of successes does not in-

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Their Beaux in Service, So Detroit 'Lonely Hearts' Form 'Misery' Quartet

Detroit, Feb. 9.

The war has caused plenty of acts to crack up, but here's a new one—it resulted in the formation of a new quartet, The Four Charms, currently at the Bowery here. It is sort of a 'Lonely Hearts' organization which sprung up from four soloists sitting around in a Chicago spot and starting to compare notes.

Rita Tivy, one of the gals, reported her flame was in the Navy; Adele New said hers was in the Coast Artillery in Hawaii; Jeannie Parker said the reason for her torches was an Air Force captain now in Africa, and the last one, Anne Andrews, reported that her beau was being tagged by the Army in a few days. Femmes decided it was getting to be a lonely world and they might as well gang up for the duration in a misery-loves-company quartet. It's above par on looks for most femme ensembles.

TOSCANINI VOLUNTEERS FOR USO-CAMP SHOWS

Arturo Toscanini is joining the ranks of volunteer talent for USO-Camp Shows, Inc. The Italian maestro will conduct the NBC Symphony Orchestra in a concert at the Lakehurst, N. J., Naval Air Station on March 17 (St. Patrick's Day).

Other symph bookings lined up by CSI for the near future include John Barbarolli and the New York Philharmonic, which will play Fort Monmouth, N. J., Feb. 15, and a series of performances by Arthur Fiedler and the Boston Symphony, with playdates still to be set.

The Collegiate Touch

Hollywood, Feb. 9.

Commentators are in such brisk demand that radio scouts are now combing the college campuses. Another to bring his erudition from a seat of learning to the airlanes is General David Barrow, veteran of the last war and former president of University of California.

Union Oil sponsors five nights a week on the Don Lee net.

Sweet Music Now Also Sweet B.O.

Evidence of the public taste today for lilting melodies of a Victor Herbert, with a dash of vocalized Puccini, are the exceptional grosses being registered by the quasi-classical outfits currently touring the country. Reported now that a number of other bands are planning to revamp their outfits along these lines in order to capitalize on the war-borne vogue.

As the trade views it, a girl with a husband or sweetheart in the armed forces, or an elderly couple who can only think of their son somewhere in North Africa or the Solomons, would rather sit back and

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Newsmen, With Inside Stuff on World Events, The New Glamour Boys

Pundit columnists, news correspondents and radio commentators are the current glamour boys of the night spots. They've thoroughly supplanted the lads with the lucre as the guests to whom every maitre d'hotel bows a low howdy and on whose every word the young femme trade hangs.

Used to be that the dilettante kids with the loads of lettuce were the special faves of every bistro for the front lane tables. But tain't so any more. C'est la guerre. And with it a tendency to the more serious things of life. Even the captains and headwaiters see more intrinsic value in a guy who can think than one who can buy wine, although the fancy paychecks now being earned by many radio gabbers hasn't hurt any on that score, either.

A familiar sight in the nitery belt now are the name commentators or by-lined correspondents holding forth. Fascinated femmes, in particular, hang on to every word. But guys, too, abound. There is discussion of a Wallace speech, of political moves in North Africa, of the character of post-war aims.

Or is it a dirty story he just picked up in Algiers?

GOV'T IDEA TO GET MANPOWER

Personal Appearances and Broadcasts Planned As Part of Drive to Open in March

SHOWMEN COMMITTEE

Show business personalities and media will be used by the Government to put over manpower recruiting drives in various industrial cities in the next few weeks. Plans include personal appearances by name personalities, with visual shows and broadcasts on local stations.

Idea is to open the drive early in March, possibly in Baltimore. War Manpower Commission, Office of War Information and a committee of Government and show business representatives would use local newspapers, radio stations and name personal appearances in a one-week drive in each industrial community where there is a manpower shortage.

Week's activities in each city would climax with a huge visual

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$1,000,000 Philly Opera House Set to Become Largest Jive Palace

Philadelphia, Feb. 9.

The old Metropolitan Opera House built by Oscar Hammerstein at a cost of $1,000,000 in 1908, is being converted into what is believed to be the world's largest jive palace. Before the end of the month, the famous old auditorium on North Broad street, which once featured the voices of Caruso, Patti, et al., will dig the swing rhythms, while thousands of alligators, it is hoped, make with the feet.

All the Met's orchestra seats have been removed. The orchestra pit has been eliminated, giving the house enough space for upwards of 3,000 dancers at one time, with seating capacity in the galleries and balconies for 3,000 more. The spot will probably be named the Met Roseland Ballroom and is being op-

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Marjorie Lawrence Looks Set for Vocal Bonanza

Marjorie Lawrence has overcome the handicap of infantile paralysis to the extent that she's set for her biggest financial season. She has set five Coca Cola broadcasts at $2,500 per, 10 concert dates for next season at an average of $1,750 each, and signed with the Columbia Recording Corp.

Her concert tour in '43-'44 includes two appearances with the Philly Orch in Washington and in N.Y. and engagements in Canada and Cuba. She received bids from 14 major orchestras.

All Amusements Feeling Personnel Pinch in Earnest Under New Call-Up

Manpower pinch on show business, which has never been given 'essential' classification, last week neared a critical stage following the War Manpower Commission's 'work or fight' order for manpower 18 to 38. Industry execs, fearing loss of writers, actors, musicians, producers and technicians from radio and films, continue jittery while efforts are being made to avert a stampede to defense plants pending further clarification of the WMC order.

Biggest inroads on manpower are expected to continue in theatre operation, which lists more than 145,000 employees. Most important manpower losses, however, would take effect in film production, with some 34,000 to 35,000 employees.

Informed observers point out that the manpower shortage will become progressively sharper during 1943, regardless of a proposed Congressional modification of the WMC order, now before the House Commitee on Military Affairs, to prevent induction of married men with de-

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Sweeten Up Crime

Memphis, Feb. 9.

The gutteral masculine 'calling all cars' on the local police radio has suddenly taken on a dulcet wartime tone. WPEC, the Memphis police radio station, has been forced to turn at last to female operators and announcers, the war having gutted the staff of men.

No complaints thus far from the coppers.

D. C. Looks Likely To KO 25G Ceiling

Washington, Feb. 9.

On Capitol Hill the weekend gossip was that the Administration has become convinced that the $25,000 wage ceiling is dead duck with the 78th Congess, and will accept a compromise plan to be drafted by the Ways and Means committee.

Such was the talk in authoritative circles though nobody could point to anything definite from the White House conceding defeat on the wage roof. Speaker Sam Rayburn and his majority leader John W. McCormack are credited with informing the Chief Executive that the coalition now ruling the House has the votes

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Hepburn Legit's Profit 250G, Closes Saturday Despite Sock Business

Reports soon after Katharine Hepburn opened in 'Without Love' at the St. James, N. Y., that the engagement would be limited to three months, have proved accurate, the attraction calling it a season Saturday (13), when it will have played 14 weeks. While there has been some variance in business, takings have been consistently big, with grosses averaging well over $22,000 weekly, unusual for a straight play.

There is little doubt that 'Love' could remain into the warm weather. Miss Hepburn is going to Hollywood for the camera version of 'Love,' the stage-screen arrangement being similar to that of 'The Philadelphia Story.'

'Love' paid off its production outlay during a tour last spring and came to Broadway considerably on the right side of the ledger, the show being a landslide for the Theatre Guild and others concerned. Picture rights were sold for $275,000, of which 40% went to the management. That amount, added to the profit in the stage showings, indicates a total net of around $250,000. Miss Hepburn and the author are in on the managerial end, while Phillip Barry's 60% share of the film coin is $165,000.

Zanuck's African Footage Probably For Gen'l Release

Technicolor four-reeler, from footage shot by Col. Darryl Zanuck and the U. S. Signal Corps crew during the North African campaign, was screened for industry toppers at the University Club (N.Y.) meeting with Elmer Davis last Monday (8). Plans were discussed for releasing the film as quickly as possible.

Head of the Office of War Information, introduced by Lowell Mellett to a general gathering of company presidents for the first time, explained that the OWI was not planning censorship of the screen or trying to write scripts for Hollywood.

Zanuck was present at the gathering, others including Nicholas M. Schenck, Spyros Skouras, N. Peter Rathvon, John O'Connor, J. Cheever Cowdin, Barney Balaban, Major Albert Warner, Austin Keough, J. Robert Rubin, Jack Cohn, Charles Francis Coe, George J. Schaefer and Francis Harmon.

WAR BONDS ADMISH TO RINGLING CIRCUS

Washington, Feb. 9.

Treasury Dept has just completed arrangements whereby all opening performances of the Ringling Bros. Circus will be War Bond performances. In other words first show will be limited to those who buy securities. In addition, the circus will have a War Bond section with choice seats reserved for those who buy Uncle Sam's issues.

Ralph Edwards' 'Truth or Consequences' will make a national tour in behalf of the sale of War Bonds.

U. S. Fighting Boys Plenty Longhaired, Concerts Rate Along With Girl Shows

Uncle Sam's fighting boys are plenty longhaired.

Nothing short of a Heifetz, a Tibbett or an Elman seems to satisfy the servicemen at the camps or naval bases today, according to USO-Camp Shows execs. Watching the boys get excited over a Mozart concerto or a Puccini aria, and their willingness to accept it as an alternative to a girl show, is viewed as one of the phenomena of the current war entertainment schedule. As a morale-builder, the CSI execs are convinced the longhaired stuff is something to be reckoned with.

Seen as one of the chief factors in the demand for the longhaired music among the trainees is the role radio has played over the past decade in raising the musical I.Q. of the rank-and-file.

'To watch those boys from the back hills of Georgia and the Ozarks, who learned rhythm from a scrubbing board, sitting spellbound before a symphony orchestra, a violinist or a tenor, is nothing short of fantastic,' says Gino Baldini, in

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But Froman Is Prettier!

With the USO-Camp Shows, Inc., offices now virtually a theatrical crossroads, the elevator boys at 8 West 40th street, New York, where the CSI is headquartered, have formed their own 'talent pool' in seeking the privilege of taxing the name camp show performers up to the 18th floor.

When Harpo Marx, Jane Froman and Frank Parker put in an appearance, one of the lift boys offered to 'swap' Miss Froman and Parker if he could take Harpo up.

USO Pays Tribute To Show Business At 2d Anni Luncheon

Recognition of the role show business is playing in the war effort via its contribution to USO-Camp Shows, Inc., was paid at the second anniversary luncheon of the United Service Organizations, Inc., held at the Hotel Astor, New York, Thursday (4), when resolutions of appreciation were unanimously adopted by the upwards of 1,000 in attendance.

The resolution singled out for particular tribute Abe Lastfogel, president of USO-Camp Shows, for his efforts in providing entertainment for U. S. servicement both here and abroad. Adoption of the resolution followed an address by Walter Hoving, chairman of the board of USO, who laid particular stress on the achievements of CSI in cheering the armed forces through the medium of entertainment. Hoving pointed out that in addition to the large circuits maintained in this country, USO-Camp Shows has already appeared in North Africa, England and Ireland.

Hoving stressed the particular contribution of the 'Feminine Theatrical Task Force,' comprised of Kay Francis, Carole Landis, Martha Raye and Mitzi Mayfair, who entertained the soldiers at offshore bases for three months.

John D. Rockefeller, Jr., honorary chairman of USO, also expressed satisfaction at the bangup job Lastfogel and the CSI are accomplishing while Chester I. Barnard, USO prez, stressed the point that CSI, which is made possible through the cooperation of the theatrical world, has become one of the most vital links in the USO organization in providing recreation for the armed forces.

H'WOOD'S 750G WAR BOND BUY IN JAN.

Hollywood, Feb. 9.

Employes of the film industry bought $750,000 worth of War Bonds last month, according to a report by Henry Ginsberg, chairman of the Motion Picture Committee for Hollywood of Treasury Department's War Savings Staff.

Since the campaign began, the Government has sold more than $11,000,000 worth of Bonds through the Ginsburg committee, which is urging every film employe to continue the investment of 10% for the duration.

'Sheridan Whiteside Wheelchair Club'

Wheelchair used by Monty Woolley in 'The Man Who Came to Dinner' has recently been in active service. It was borrowed several months ago by Ken McCaleb, Sunday editor of the N. Y. Mirror, who has been recuperating from a fall from his apartment window. Newest occupant is Bob Stevenson, CBS announcer, who broke his leg in a fall in his home. Sydney Stevenson, the announcer's wife, an ex-actress, borrowed the chair from the Sam H. Harris office for McCaleb's use and then obtained it from the latter when her husband needed it.

When Woolley, McCaleb and Stevenson met several nights ago they formed the Sheridan Whiteside Wheelchair Club, taking the name of the leading character in 'Man Who Came to Dinner.' The chair was specially built to suit Woolley's ideas.

H'wood Stayed Away From Flynn Trial; WB Readies His Pix

Los Angeles, Feb. 9.

Errol Flynn was given a clean bill of health in Superior Court by a mixed jury of men and women who declared him innocent of ravishing two minor girls-about-town. The trial was strictly a downtown affair, without any Hollywood frills and unattended by picture names except Flynn himself. Film folk stayed away and left the courtroom to the housewives and idlers who usually fill the seats in legal dramas.

Flynn was accused of undue intimacy with Betty Hansen, a blonde, in a Bel-Air mansion, and with Peggy La Rue Satterlee, a brunet nitery gal, in the cabin of his yacht. After four weeks of trial and nine hours of deliberation, the jury absolved the actor on all counts. Two male jurors held out for hours but finally agreed with the femme majority that Flynn was innocent. Judge Leslie Still, who presided over the trial, told the jurors: 'I

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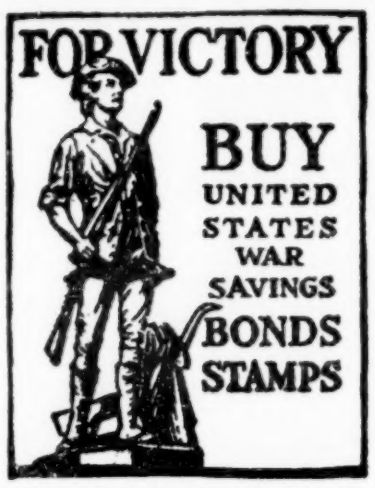
Paul Muni Ill in Hospital, 'Counsellor' Meanwhile Off

Paul Muni bedded with an attack of sciatica at Mt. Sinai hospital, N. Y.

His 'Counsellor-at-Law' revival at the Royale, in its 11th week, was cancelled Monday night (8), with John Golden, show's producer, confident Muni will be able to resume performances by Friday or Saturday of this week.



It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

N.Y. Pageant to Mark March 9 Memorial For Jewish Victims of Nazis

With Madison Square Garden, N. Y., to be converted into a mammoth temple of worship, writers, artists, musicians and other show business representatives will join with Jewish groups in staging a unique religious pageant March 9. Titled, 'We'll Never Die,' it's the first of a series of mass memorials to be held throughout the country in commemoration of 2,000,000 Jews slaughtered by the Nazis in occupied Europe.

With the reaffirmation of the Jew in history as its keynote, the service, in which scores of rabbis from the massacred European ghettos will participate, is being arranged by a committee headed by Ben Hecht, Billy Rose and Kurt Weill and will include a pageant based on Hecht's story, 'Remember Us,' in the current Reader's Digest.

With the dimly-lighted Garden taking on the appearance of a synagog, the religious pageant will concern itself also with the position of the surviving Jews in post-war Europe. At its conclusion there will be a mass lament of the Jewish prayer for the dead by the refugee rabbis and the combined choirs of New York's orthodox and reformed temples that will fill the Garden balcony.

Explained by Hecht as 'an outlet for the rage and grief felt for the victims of Hitler,' the pageant will offer a roll call of the Jewish contributions to culture, from Moses to Einstein. A tableau dramatizing the activities of Jews serving under the various United Nations flags will also be a feature.

Pageant will climax a day of mourning for New Yorkers, with request that all places of business owned and operated by Jews shut on March 9 and that a black sleeve band be worn by the city's Jews.

ABBOTT and COSTELLO

"A pair of good-luck charms that shine like gold at the box office."—Kate Cameron, N. Y. Daily News.

Universal Pictures Camel Cigarettes, NBC

Under Personal Management of: EDWARD SHERMAN

Famous First Nights

'Chin Chin'

(Globe, N. Y., Oct. 20, 1914)

Of all the Montgomery and Stone musicals presented by Charles Dillingham, opening of 'Chin Chin' was perhaps the most notable. Show first tried out in Philadelphia and reports of its success spread quickly.

Demand for first night tickets was increased by speculators managing to secure a number of them. One first nighter paid $200 for a pair in the first row.

Jackie Coogan Plans 100% Aviation Career

St. Louis, Feb. 9.

Flight Officer John Leslie Coogan, Jackie Coogan of the flickers, in training in Missouri, plans an aviation career after the war and will give the movies the pitch. At the Sedalia army air field near Knobnoster, Mo., Coogan voiced the opinion that the world would be airminded after the war and he hoped to go to South America when he is mustered out of the service.

Now 28, Coogan has been a flight officer four weeks having been assigned to the air force after training in field artillery and infantry. He has been a civilian flyer for about nine years and while his age prevents him from being a pursuit ship pilot it does not interfere with his training to become a glider pilot.

'Unified Command' of U.S. War Pix May Bring Order Out of Chaotic Overlap

Duplication of film production effort by different branches of the armed forces and other government units, together with the alleged failure to properly cover certain war developments, is being given a quiet once-over by official investigators, it was reported this week. Just what will be the outcome is not known yet, if ever officially divulged, but there are indications that a more unified system of war coverage, both at the front and in the U. S., may result.

Just how many different film units at present are treating various phases of the war is a bit vague, but besides the well-established Signal Corps unit of the U. S. Army there is film work handled by the OWI, the Service of Supply, the Marine Corps, Coast Guard, Navy (Bureau of Public Relations and also Bureau of Aeronautics), Office of Strategic Services, and Army public relations. Last-named merely handles the roto setup for the five American newsreels. Besides these, several in the civilian category, including the Dept.

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DURANTE SET FOR N. Y. COPA, REPLACES SOPH

When Sophie Tucker bows out of the Copacabana, N. Y. nitery, after six weeks of boffo biz, she'll be followed by Jimmy Durante Feb. 25.

Although Durante appeared at the Bowery, Detroit nitery, last year, and at the Chez Paree, Chicago, about two years ago, it'll mark the first time since the prohibition era that the 'Schnozzle' has been booked into a N. Y. night club. Although there's been talk recently of reviving the old team of Clayton, Jackson & Durante, the comedian will appear at the Copa as a single. Comedian comes in from the Coast for the date. Engagement is indefinite.

John Wilson May Stage Comedy by Ex-Busboy

John C. Wilson is considering an offer to direct a new untitled comedy by George Donald Batson, and Margaret Sullavan may make her legit 'comeback' in the leading part. Wilson, producer of 'Blithe Spirit,' at the Booth, N. Y., will not present the play, but would stage it for an undisclosed other manager.

Batson, who quit a busboy's job in a New York restaurant two seasons ago when Ruth Chatterton gave a road tryout to his first play, 'Treat Her Gently,' which he had written for her, is now in the Army.

Miss Sullavan's last legit appearance was in 'Stage Door,' during 1936-37. She left it to become a mother. Helen Walpole following her in the play in New York and Joan Bennett later doing it on tour.

ACTORS' SHOES OPA-EXEMPTED

Washington, Feb. 9.

Theatrical working and costume shoes are completely in the clear under the new shoe-rationing order, a check with Office of Price Administration and War Production Board officials here discloses. A WPB spokesman said that manufacturers of dancing, costume and historical shoes will not be limited by WPB. Restrictions on types and styles of footwear which may be manufactured will be placed.

Harriet Jones, of the OPA shoe-rationing section, explained the procedure as follows: 'A dancer, for example, who needs special shoes for his work will first use his rationing stamp No. 17. After that is gone, if he needs another pair he will have to apply to his local rationing board explaining that he needs the shoes for his livelihood. The Board will grant him a certificate for an extra pair. He will be able to get only one pair at a time.'

In group purchases where the manager of a theatrical production or film studio buys shoes for an

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Russian-Made Satire Gives New Technique To Anti-Nazi Comedy

Russia appears to have found its own answer to that debate which has raged in and out of film and propadanda circles in the United States for the past two years. Question is whether Nazis ever should be treated kiddingly or satirically by Hollywood, or invariably should be pictured as the villainous heavy of a super-meller.

Laugh at 'em occasionally, appears to be the answer of the Russians, who seem also to be pretty good at fighting 'em. Soviet reply at the troublesome propaganda problem is found in the first two-reel Russian-made comedy to reach this country since the start of the war.

Tagged 'The Career of Lieutenant Hop,' the slapstick satire is one of the initial productions of Soviet studios moved out of danger zones to safety beyond the Urals. It was made by the Central War Film Studios at Alma Ata, capital of the Kazakhstan Republic, 300 miles from the border of northern China. It opens today (Wednesday) at the Stanley, N. Y., with the new Russe documentary, 'Siege of Leningrad.'

Film is in Russian with English subtitles.

Jack Benny Co. Trouping Through Canadian Camps

Montreal, Feb. 9.

Jack Benny, Mary Livingston, Eddie (Rochester) Anderson, Dennis Day and announcer Don Wilson will be in Montreal tomorrow (Wed.) to entertain members of the Canadian armed forces.

From here they go to Ottawa Feb. 11; Toronto, Feb. 12-14, inclusive; Camp Borden, Feb. 15, and back to Toronto, Feb. 16.

MacLane's 1st Round

Memphis, Feb. 9.

Barton MacLane won the first skirmish in the legal battle with his ex-wife over the custody of their children. Circuit Court Judge Gailor denied Mrs. Martha Stewart, the actor's wife, a petition for writ of supersedeas and certiorari at first hearing here late last week.

The attempt was made by attorneys for Mrs. Stewart, who has been living here for some time, to get the case out of jurisdiction of Probate Court, which took the youngsters into custody in the mixup over their support.

The matter is expected to come to trial shortly in the lower court. MacLane is trying to regain custody of the little ones.

GOV'T FACT-FILM TAKEOVER

CARELESS CAPTIOUSNESS

These are days of fault finding and bickerings, and too frequently they are days in which the faults assume proportions of relatively picayune importance. Like performers, for instance, who, because of one reason or another, must curtail their schedule of benefit appearances.

A columnist in the northwest recently took to task the 'Priorities' vaude headliners, Lou Holtz, Bert Wheeler and Willie Howard for their supposed 'indifference' to playing a charity show. They were 'too tired,' the columnist averred. And the reflection was all too ominous, too caustic for casual readers to dismiss perfunctorily. One needless barb read: 'I wonder what the boys in No. Africa and on Guadacanal would think of this?'

The names of Holtz, Wheeler and Howard have too rich a background in stage lore to be linked with anything so suggestively self-centering as their refusal to play a charity. They have played too many benefits to decline, suddenly, a single one.

In their criticism of these people the localites apparently lost sight of, or were unaware of, the rigors of present-day trouping which is really done the hard way nowadays. They lost sight of the importance of the only factor that prompted these performers to have refused to give a charity show. That they *were* too tired. Is nervous prostration the only proof?

Show people are members of the most benevolent clan in the world. The layman, seemingly, forgets all too easily their favors, but not the refusals.

Blue's Censorship of Winchell, Pearson Seen Unloosing a Storm of Protest

Washington, Feb. 9.

Latest Congressman to go gunning for Walter Winchell is Rep. Carl Vinson, chairman of the House Naval Affairs committee. Rep Vinson declared Tuesday (9) from the floor of the House that his committee would hold a public hearing next week to probe the status of Walter Winchell as a reserve officer in the Navy. Rep. Vinson added that the first witness he would summon would be Secretary of the Navy Frank Knox.

Local broadcast circles are of the opinion that the Blue Network has let itself in for a public argument of heated and broad dimensions as the result of the web's move to blue-pencil the Sunday evening scripts of Walter Winchell (Jergens) and Drew Pearson (Serutan). The repercussions from the incident, it is predicted, won't be felt in full force for another week or so, when the liberal groups and publications, which are reported to be now aligning themselves for the fray, actually cut loose.

It is felt in these broadcast circles that Winchell, himself, had opened the door wide to his Congressional foes for their campaign of pressure on the Blue Network. There would have been some hesitancy to act, it is pointed out, if Winchell on his broadcast of Jan. 31 had not reflected on the political intelligence of millions of voters by describing as

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IT'S NOW DANGEROUS TO BE A CIVILIAN

Dick Rogers, former vocalist with Will Osborne and now leading a band of his own, was slugged and cut about the face by two drunken sailors in N. Y. last week. Attack occurred at night in a sidestreet. From the remarks made by the gobs, the reason for their wrath was the fact that Rogers was in civilian clothes. He is married and has one child.

Bandleaders spoken to since the Rogers' incident claim that heckling of themselves and musicians by servicemen has considerably increased lately. It has gotten so bad in some instances that one leader claims to have developed a stock rebuttal to such annoying tactics. He claims that when it gets too bad he stops playing and introduces his men one by one, giving their draft classifications and the reasons for them. He claims it has stopped the heckling in every instance.

Dolores Del Rio's Mex Pic

Mexico City, Feb. 9.

Dolores del Rio is making her first picture, 'Flor Silvestre' ('Wild Flower'), in her native land. Production is in a local studio by Films Mundiales

La del Rio is playing the leading role under a special agreement with Agustin Fink, Films Mundiales president

Mrs. Cissy Patterson Was Willing to Settle Winchell 'Libel' for 25G

Washington, Feb. 9.

The Walter Winchell-Mrs. Eleanor 'Cissy' Patterson $200,000 libel suit goes to trial in the District of Columbia Federal court on March 15, a year after the Winchell broadcast which brought on the action. The date was set at a hearing at which U. S. District Judge David Pine sought in vain to settle the squabble.

Rudolph Yeatman, attorney for Mrs. Patterson, publisher of the Washinton Times-Herald, offered to accept $25,000 in settlement and call it quits. John Sirica, of the New York law firm of Coudert Bros., representing Winchell, said he was without authority to act.

Earlier, Sirica told the court that there was no defamation of any sort in the broadcast and no cause for legal action.

'Mr. Winchell's utterances which contained statements of fact,' he contended, 'were true; and where they were opinions, they were fair. The

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Moss Hart Dropping Film Idea on Geo. Washington

Moss Hart will not make that Warner Bros. production after all, having decided that the George Washington saga may not pan out as he had hoped. The decision rests with the playwright, who was to have made his WB debut as a producer-director with a patriotic theme founded on Howard Fast's last-year Book League of America choice, 'The Unvanquished.'

Fast's humanized treatment of Washington already had Hart's interest for play dramatization purposes, but he wanted to carry it still further as a film. The play idea is still alive.

WORLD CIRCUIT FOR NON-FICTION

Proven power of the screen, accentuated by World War II, the most photographic conflict in history, has apparently convinced high government officials, both in the U. S. and abroad, that they must take education and information via films out of the hands of Hollywood and other commercial channels. Intention remains to leave fiction to Hollywood while developing the medium along special lines as a public-opinion moulder in the post-war reconstruction period and afterwards.

As a result, world-wide development of non-theatrical film circuits under government auspices, noted in England, Canada and on the Continent, designed to reach an audience potentially as great as that covered by commercial theatres, is taking effect in the U. S. The Texas experiment, started last fall, is already reported showing figures of 100,000 admissions weekly, or at the rate of over 5,000,000 a year for the single state. Next move was to establish non-theatrical circuits in the New England states. OWI officials recently looked over the territory and only the temporary fuel shortage prevented the plan from going into effect this winter.

Loom Permanently

Although some officials have infered that the Office of War Information film unit, producing factual films, would go out of business the minute peace is signed, indications are that non-theatrical circuits will become permanent post-war Government organizations. All signs point to a vastly extended setup

(Continued on page 44)

Ameche Scrams Early From C&S

Don Ameche and the J. Walter Thompson agency agreed last week to call off the two additional appearances that Ameche was obligated to make on the Chase & Sanborn program (NBC). His final date was to be this Sunday's (14). Ameche will take a two month's vacation before aligning himself with Old Gold.

Ameche complained about the bit assigned him on the Jan. 31 broadcast and, out of the subsequent discussions with the agency came the agreement to terminate relations immediately. C & C will meanwhile return the policy of using two guests a week, mostly mixed.

Judy Garland is being dickered for by the J. Walter Thompson agency as successor to Don Ameche on the Edgar Bergen-Chase & Sanborn show. Closing of the deal awaits the approval of Metro, which has Miss Garland under contract.

Ameche is switching to the Old Gold payroll.

WMC Draft Order Cramps Production; Managers Don't Know How to Figure

General impression among those close to the War Manpower Commission in Washington is that there is little inclination at present to defer show business talent as essential war activity. However, it's understood that attempts are being made to obtain some kind of ruling expanding the 'essential' classification to include certain performers.

Uncertain status of talent within the 18-38 year age brackets is seriously cramping production plans in various phases of show business. Several large and expensive legit musicals, either already current in New York or trying out on the road, in rehearsal, or in preliminary preparation, would be drastically effected by an adverse ruling by the Paul V. McNutt agency. 'Ziegfeld Follies,' now playing a tune-up engagement in Boston, might be fatally hit by a draft of its 18-38 male talent. Preliminary cost of the production is said to be over $100,000.

Another show in preparation, George Abbott's musical, 'The Umpire's Daughter,' might also be badly effected by such a draft. Similarly, managers of other legit shows, film producers and radio sponsors cannot go ahead with various production plans without knowing one way or the other what the manpower regulations are to be.

There have been rumors, since the Manpower agency issued its recent list of 'essential' radio jobs, that additional deferment classifications

(Continued on page 21)

Man Bites Dog

Chicago, Feb. 9.

The Palmer House management pulled a Ripley on Hildegarde, who has been clicking from the start here.

After the songstress premiered, the hotel told her that it would add on a voluntary $250 bonus to the $1,750 contracted figure. She's booked here for 11 weeks, returning April 1 to the Hotel Plaza's Persian Room in New York. This marks the highest salary to a single at the Palmer House.

BENNY RUBIN'S TOUGH LUCK, IN SPADES

Benny Rubin, after three weeks on CBS, has come to the conclusion that radio is the hard way. He's been the tough luck kid — in spades — right from the start of the sustainer, 'Only Yesterday.'

It began with the audition, CBS decided to hold it before an audience in Playhouse No. 3, where the show originates. Rubin had just got started. He felt the house warming up. Everything was going swell. Then a brawl developed among a couple guys in the audience. Rest of the evening very few people paid any attention to Rubin.

First week the show was on the air, the comic decided to ease his nerves before going on by resting in the musicians' lounge. Someone inadvertently locked the door. At the time the program was to hit the air, Rubin was banging and shouting try-

(Continued on page 45)

Latest Anti-Pix Blast In D. C. Mentions Capra's War Short, WB Feature

Washington, Feb. 9.

A Senatorial investigation of Government film production activities was called for Monday (8) by Senator Rufus C. Holman, Oregon Republican, who charged that certain pictures made by Government agencies, as well as some magazine activities, 'are political propaganda for a Roosevelt fourth term.' Holman resolution, referred to the Senate appropriations committee, calls for a probe of the cost, of 'the underlying purpose, the authorization and the type of audience to be reached by such.'

What has fired the Senator's ire is

(Continued on page 45)

Groucho Topping New Pabst Show

Hollywood, Feb. 9.

New Pabst variety show tees off on CBS March 27, headed by Groucho Marx. Others on program will include Donald Dickson and Virginia O'Brien, vocalists, with Robert Armbruster as musical director. Dick Mack, current producer for the Sealtest program, is the production boss.

Half-hour program will be called 'Blue Ribbon Town' and will have a weekly change of guest stars. Shows will air from here at 7:15 p.m. Saturdays. Warwick & Legler is the agency.

UNCLE SAM TURNING MORE TO FILMS FOR EDUCATION ON FOOD RATIONING

Washington, Feb. 9.

Uncle Sam is turning to films for an educational campaign on food nutrition and rationing as more and more foodstuffs grow scarce.

The Office of War Information and Department of Agriculture are readying a program of educational shorts, and at least one of the major Hollywood studios — Paramount — is reported working on one or more films of its own on the subject.

Reported that George Skouras, New York theatre operator and president of the Skouras Amusement Corp., comprising a circuit of around 65 theatres in that area, has been importantly instrumental in getting the ball rolling with respect to films on food conservation, rationing, etc. Not indicated whether Skouras might become actively identified with the plan otherwise.

Ripest plum on the tree at the

(Continued on page 46)

Florence Reed Mends From Spinal Meningitis

Florence Reed, forced to leave her featured part in 'The Skin of Our Teeth,' Plymouth, N. Y., some weeks ago, is recovering at the Lenox Hill hospital, N.Y. Her ailment was more serious than first indicated, being diagnosed as spinal meningitis.

Actress will be hospitalized for another two weeks. Edith Faversham, of the cast, has been replacing.

For Radio He'll Talk

Hollywood, Feb. 9.

Script show headed by Harpo Marx, sans the harp but plenty talky, is being offered to agencies with some interest indicated.

Format is straight comedy-drama.

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One Day in An Extra's Life on the Set of 'Stage Door Canteen,' Pic Version

By PAUL SECON

The only requirement needed to get a job as a serviceman for the background of 'Stage Door Canteen' now being filmed in part at Fox, Movietone's 53d St. and 10th Ave. (N. Y.) studio, is that you can't actually be a serviceman. Maybe they figure that guys in the army or navy don't look like guys in the army or navy.

The first thing that happens, you learn, via the grapevine, that you can earn $10.50 a day for impersonating a private, and that all you need are two legs to get you to the studio. So you hop around to a certain Broadway agent who gives you a pass, after which you presently find yourself in the wardrobe department trying to find a pair of pants that won't leave you as revealing as Gypsy Rose Lee. At the same time you are serenaded by a colored lad who sings 'Uncle Sam, You Made the Pants Too Long' as he steps out of a zoot suit and into a soldier's uniform that comes down somewhere between his knee and ankle.

Measured for Size

The wardrobe gent looks at your shoulders and makes up your mind for you. Just like that you're a marine. Small guys, you later discover, are made into sailors, medium guys into soldiers, etc., so you slide into a coat that buttons too tight, the sleeves of which are too long, and some pants that need considerable letting out. You argue with the guy to let you try on a nearer fit from among the hundreds of suits hanging around, but no, he prefers to make the alterations.

And so you come back the next day, and the coat's okay, but the pants are still too tight. So you say, 'Okay, this is the Army, Mr. Jones, and downstairs you go to the dressing room to be made up. The latter is presently done by some guy who slaps a damp rag on your puss, as you sit with your eyes shut, in a chair in front of a mirror. There is no feeling in the world to compare with the exultation that comes over you as you gaze into the glass that holds your mug. Your face feels and looks like a mud pack, but you're a movie extra, and you say to yourself it's only a matter of time till the big shots find you. You should hold your breath that long.

The great ordeal over, you stand impatiently by, waiting to be called to the outer studio where the filming is to take place. You expect the call any second, especially after getting the byjiminys bawled out of you for coming in a few minutes late, and 'what d'ye wanna do, hold up the woiks and cost the studio a milyun bucks!' thrown at you. So you don't understand why you hang around for a couple of hours, afraid to move for fear the paint might fall off your face, getting more emotional waiting for the big moment. Finally, it arrives. An important guy rushes in and yells, 'lunch' and all the military around you rush like hell for the door marked exit, and so the morning of the first day ends.

Poor Capt. Rickenbacker

Since you just got in at 10:30 you wonder how those guys can eat at noon, but no one makes any verbal complaints. Alone in the dressing room you wonder what is taking place behind the door over which a 'silence' sign flickers, so you creep up one flight of stairs, down another and find yourself following into the studio somebody named Sol Lesser, who you later find out is producing the picture. You are just in time to see Capt. Eddie Rickenbacker prepare himself for the ordeal of going through a camera session. Sandwiched in between a blackboard that has his lines on it and a huge Red Cross sign, he sits mumbling 'need five times the funds needed in peacetime. Give again, and again, and again, and I know you will not fail them. Thank you.' He repeats the latter again, again and again, and finally a guy gets up from a chair marked 'Frank Borzage,' puts his hand on Rick's shoulder and starts to sympathize with him. He was right. You couldn't help feeling sorry for a guy saying 'again, again and again,' and trying desperately to remember his lines.

To add to the confusion, a flock of 'Lesser' lights (oops) starts yelling, a camera on a track moves directly in front of the frightened thespian, scaring a man who spent endless days without food and water lost in the Pacific. Suddenly, some-

(Continued on page 44)

FRISCO UNDERWRITES NEW CANTEEN'S RENTAL

San Francisco, Feb. 9.

In an action unprecedented in these parts, the County Board of Supervisors yesterday (8) put money on the line to cover the rent of quarters for a Stage Door Canteen.

The board appropriated $3,000 to make the support of the canteen by city officials unanimous. Mayor Angelo Rossi and City Controller Harold J. Boyd, onetime song-and-dance man, were responsible for starting the ball rolling.

Rossi aided Brock Pemberton, here from New York representing the American Theatre Wing, and Ina Claire, local canteen chairman, in getting tentaive commitment for use of Native Sons Auditorium as the canteen location. Then the Civilian War Council, at the request of Boyd, recommended to the supervisors that they make the appropriation.

H'wood Routed 350 On Morale Tour in January

Hollywood, Feb. 9.

Film industry's contribution to entertainment of service men reached its highest monthly peak during January, with a total of 350 picture players making 758 individual appearances for Army, Navy, Marine Corps, Coast Guard and Government agencies.

Hollywood Victory Committee's report discloses that the USO put on 47 special camp shows and 15 transcontinental broadcasts in addition to personal appearances throughout the country. New program for succeeding months will cover even more territory.

Signal Corps Appeals For Photog Equipment

Hollywood, Feb. 9.

Army Signal Corps is sending out appeals to professional and amateur photographers to sell their surplus camera and projection equipment to the Government, to make up for the delays in obtaining new equipment from the manufacturers.

SC is posting placards in film studios, laboratories and supply houses throughout the country, offering to buy 4x5 speed graphics, 16 mm. sound projectors, 16 mm. cameras, 35 mm. cameras, 35 mm. portable sound projectors, GE or Weston exposure meters, and printers, either Omega or equal 4x5 negatives.

AWVS Motorists to Get Coin from N. Y. Benefit

Proceeds of benefit to be staged Sunday night, Feb. 21, at Alvin theatre, N. Y., will be turned over to Motor Corps of the American Women's Voluntary Services, Inc., which transports entertainers to camps and naval bases. Benefit performance has been cleared through the United Theatrical War Activities Committee, with Ed Sullivan, N. Y. News columnist, named chairman of the committee on arrangements. Others aiding in planning events are Bert Lytell, president of Equity; Abe Lastfogel, USO-Camp Shows, Inc., prez; Marvin Schenck, Michael Todd and Jim Sauter, UTWACs exec secretary.

Talent lined up thus far includes Sophie Tucker, George Jessel, Dean Murphy and Tito Guizar, with many other stars expected to participate.

'ARMY' STAGEHAND'S WIFE ASSAULTED

San Francisco, Feb. 9.

Mrs. Faye Brousseau, 29, wife of Sgt. Howard Brousseau, a stagehand with 'This Is the Army,' was the victim of what police described as 'one of the most brutal beatings ever reported here.'

She said an unidentified marine private, who followed her to her hotel room, was the assailant who bit off her right ear, fractured her jaw, and attempted to rape her.

Canteens Supply Clue To Asylum Fugitive Who 'Wanted to Entertain'

New York's Stage Door and Merchant Marine canteens provided a clue for police in the nine-state search for Mrs. Marion L. Chamberlain, Philadelphia Main Line socialite, who escaped from the Norristown, Pa., state hospital after expressing a desire to sing and dance for soldiers. Woman, described by her husband, prominent chemical manufacturer, as an 'excellent dancer,' had been entertaining servicemen in Philadelphia until last September, when she suffered a nervous breakdown from overwork.

In the belief his wife had assumed a false identity to get billed on canteen shows, Richard Chamberlain came to N. Y. Friday (5) to learn that his wife, along with Caroline Tally, with whom she escaped from the hospital, had put in an appearance at the Stage Door Canteen on the previous Saturday, Jan. 30, and later showed up at the Merchant Marine canteen. According to Miss Tally, who was subsequently picked up by police, the women became separated that night after accompanying two soldiers to Grand Central. Meanwhile the husband is continuing his search at USO clubs, canteens and army posts.

H'wood's First Air Ace, 20, Writes Of Shooting Up Nazis

Hollywood, Feb. 9.

Hollywood's first and youngest air ace in the current war is Lieut. Leo Nomis, 20, born in the picture business as the son of Leo Nomis, Sr., stunt flyer, who died in a crackup while stunting for Paramount in 'Sky Brides' in 1932. Young Nomis, who soloed at 16, has had 18 months of combat flying with the R. A. F. in England, Malta and the Middle East, and is now in North Africa with the U. S. Army Air Force.

In a letter to his mother, Gerry Nomis, secretary to Lew Schreiber, casting director at 20th-Fox, the young aviator who was decorated twice by the British Army, tells about some of his adventures in the war zone. The letter, dated Dec. 4 in Cairo, states in part:

'Just a few lines to let you know that all is well and to give you a little news. I am sorry I have not written before this but I have been flying all through the present campaign out here and have really been on the move. As I said in my last letter, the American Air Corps wants me to come in.

'The second day up at the front I destroyed six Italian trucks by strafeing, and did I knock those Italian soldiers over like tenpins in their green uniforms. The trucks all burned up and I killed about 20 of the bunch of soldiers who were around at the time.

One more incident which I mention. About three weeks ago, I had the most terrific aerial battle (dogfight) of my career, with a German pilot in a Messerschmitt 109, who, in my estimation, must have been one of the leading aces of the Luftwaffe. The fight lasted a full 15 minutes (extremely long for an air battle) with my Spitfire and his Messerschmitt going round and round, straight up and straight down, rolling and turning with me using every trick I've ever learned about air fighting and a few more, and the German doing the same, both of us trying to get a shot at each other and keep from getting shot at. We both got in a few bursts, but the German maneuvered so cleverly that I don't think I hit him, and he miraculously didn't hit me. The fight took place about 30 miles behind the German lines and broke off after about 15 minutes, both of us, I imagine, glad to go like hell for home, which we did. I have the greatest respect for that German pilot, whoever he is. They're not all that good and believe me he WAS!...he was better than I was by far.

'The U. S. Army Air Corps has called me back to Cairo from my squadron at the front—a topnotch squadron; in fact rated the best in the Middle East.

5 SOLDIER PLAYS SET WITHIN NEXT 2 MONTHS

Camp Lee, Va., Feb. 9.

Five soldier shows are scheduled for production here during the next two months, starting with 'The Milky Way,' which plays the Lyric, Richmond, beginning Thursday (11). Others are 'Eve of St. Mark,' now in rehearsal; 'Arsenic and Old Lace,' slated for production early in March; 'Front Page,' slated for later in this month, and 'Porgy,' planned for early April. Hit of Camp Lee's fall season was an all-soldier presentation of 'The Women,' which played three capacity performances in Richmond.

Excerpts from George Gershwin's 'Porgy and Bess' score will be used in the production of 'Porgy,' sung by a femme chorus from a nearby Negro college. Technical Sergeant Edward Yaryan, chief of the special activities section of the Camp Lee special service office, and a former Broadway actor, directed and is playing a lead in Milky Way.' He also produced a Gilbert and Sullivan series here last fall, supervises the Saturday night variety shows in the Service Club, another for the patients in the Station Hospital, and handles various other recreational activities. Lt. Brace Conning, Assistant Special Officer of Camp Lee, is in charge of the legit production. He's a former Broadway producer and agent.

Joe Shea Upped

Joe Shea, up to now a staff sergeant with the 12th Regiment, New York State Guard, has been commissioned a second lieutenant. He is attached to publicity at 20th-Fox.

Overseas Shows Mapped by USO

Pattern of the Yankee talent that will be sent abroad to entertain American soldiers on the various global war fronts is now taking definite shape, it was disclosed this week, with indications that USO-Camp Shows, Inc., will be ready to launch its vast overseas undertaking in the near future.

Keynoting what is probably the most ambitious venture yet attempted by USO-CSI in bringing the flesh-and-blood talent to the servicemen manning the strategic war fronts is the general willingness of the performers to accept the offshore base entertainment assignments under the terms stipulated by the War Department. That a number of guest 'name' artists are making themselves available for a three-months' tour of the far-flung bases, and the fact that the units of paid talent going overseas on a regular U. S. army camp circuit are accepting, without any reluctance, the offshore commitments for periods ranging up to a year, is particularly heartening to Abe Lastfogel, Camp Shows prez. It was Lastfogel's recent 20,000-mile trip abroad for the purpose of surveying the entertainment requirements at offshore bases that has paved the way for the current lineup of paid talent, augmented by the volunteer stars.

Working with him on the project is Bill Dover, former executive assistant to Darryl Zanuck at 20th Fox, who has been named to supervise the USO-CSI program in England. Though still in this country mapping out the units, he'll eventually be headquartered in London.

With the paid talent, being recruited from the program shows currently touring army camps and navy bases in the U. S., signing up for three months to a year, the performers are permitted to stipulate to whom they want their salaries paid. If, for instance, they want all or part of their pay sent to their mothers, sisters, wives, etc., the War Department is making the necessary arrangements.

Setting up of the offshore units will not only embrace bases in England and Ireland, but will take the performers into North Africa and all other areas commandeered by U. S. servicemen.

WB Gives Up Its W.U. And Postal Teletypes

In face of pressing need for communications equipment due to war, Warner Bros. is turning over to Western Union and Postal Telegraph all the teletype machines employed in its exchanges. At the same time the Warner branches have been ordered by the home office to discontinue use of the teletype pending their removal by the telegraph companies.

The machines were installed several years ago for the handling of all telegrams between the Warner h.o. and its exchanges.

L. A. to N. Y.

Pierre Aumont.
Eddie Dunham.
Charles Drake.
William French.
Kathryn Grayson.
Robert Gillham.
Hal Horne.
Susan Hayward.
Arthur Kelly.
Maria Montez.
Paul Price.
Anne Shirley.
Herbert T. Silverberg.
Jack Schwartz.
Edward Sutherland.
William A. Scully.
Gradwell Sears.
Mike Todd.
Richard Thorpe.
Mrs. Darryl Zanuck.

N. Y. to L. A.

Emmet Callahan.
Alex Evelove.
Joe Hazen.
Larry Kent.
Sid Lorraine.
Arch Oboler.
Si Seadler.
Nick Schenck.
Spyros Skouras.
William S. Paley.
Lt. Col. Tom Lewis.
Glenhall Taylor.
Loretta Young.

Uncle Sam's Callboard

Lt. Col. Frank McCarthy, Ex-P.a.

Lt. Col. Frank McCarthy, chief aide to Gen. George C. Marshall, Army chief of staff, is a former George Abbott press agent. He attended Virginia Military Institute and, after leaving the Abbott office, returned there for a teaching assignment.

He is 32 years old and was recently promoted from major.

Filmites at Lowry Field

Denver, Feb. 9.

Herb Aller, business rep for the International Photographers, was in Denver last week for a board meeting of the IATSE. While here he paid a visit to the school of photography at Lowry Field and was hosted by Major Guy J. Newhard, former RKO trick cameraman, now the field's Special Services officer in charge of the Motion Picture Division of the photo school.

Aller's visit brought out an example of the consistency of army classification methods: 11 men attached to the movie division were one-time Hollywood workers. In addition to Major Newhard, others are Sgt. George Trafton, Paramount lensman; Privates Lansing Brown, portrait artist; Anson Brown, travelog cameraman; Richard Billings, Fox cutter; James King, Universal cameraman; Joseph Hargrove, Universal grip; Chuck Berry, RKO trick cameraman; George March, RKO lensman; Warrant Officer Charles Forsythe, freelance sound technician, and Capt. Ralph Knowles, Technicolor technician.

In addition, the department has Pvt. Richard Mirski, former bit player in legit and pictures; T/Sgt. Hal Kanter, radio writer, and Sgt. Carl Pryor, former March of Time cameraman.

The division is training cameramen for air force missions overseas as well as shooting visual aid shorts for use in the Technical Training Command schools.

2 More From B'way

Jackie Barnett, who wrote comedy material for Jimmy Durante, Jack Haley and Milton Berle, and was also associated with Eddie Davis on a couple of musicals, is now in the army stationed at Camp Campbell, Ky.

Jack Faggen, son of the B'way p.a. Jay Faggen, is now stationed temporarily at Camp Dix, N. J. Young Faggen was writing material for the Bob Hawk 'Thanks to the Yanks' CBS program until inducted.

Arnold S. Hecht, of the William Morris office, N. Y., has joined the army air corps.

No Fear of Guard-House

Denver, Feb. 9.

Pvt. George Radner, of Buckley Field, Colorado, known in magic

(Continued on page 14)

SHORTAGES STIR FILM HEADS

DR. GIANNINI'S FAITH

'I never lost a cent in pictures.'

Dr. A. H. Giannini, with this statement, thus often defended the motion picture industry. It was a statement that, during filmdom's pioneer years, frequently steadied the balance of the picture companies, then poised on the precipice of financial peril. For, in addition to ministering to physical ills as a respected member of the medical profession, his scope extended far beyond what the above statement implies.

He was a banker, too. Bankers respected his judgment. They backed an industry during its incubation that frequently indicated the frailties of haphazard management and dangerous investments. They backed the industry because Amadeo Giannini had faith.

The very stability of the American motion picture industry today can be prominently identified with that faith.

One $20,000,000 Film Budget Finds Mounting Labor Tilts Cost 10% More

Studio production execs state that it has become virtually impossible to accurately estimate film production costs in advance, due to continually increasing costs and labor problems. One of the major studios, at the beginning of the season, figuring a production outlay of around $20,000,000, representing an increase of approximately 15% over the previous year, estimates the budget will likely be $2,000,000 higher than estimated for the same number of pictures.

Largely responsible for increased costs is the replacement of younger studio workers by older employees, necessarily slower workers, and frequent delays at the studios in getting needed personnel.

PLAN STAGGER THEATRE HRS.

Washington, Feb. 9.

A plan to stagger opening times of theatres and sports events in New York and other major cities is being developed by the Office of Defense Transportation and should probably be ready for announcement within the next few weeks, 'Variety' has just learned. Because of bus and private car restrictions, particularly in the east, local transit systems are being overstrained and are warning of possible breakdowns in the not distant future unless they are given some relief.

The program under discussion would directly affect the matinee hours of New York legitimate productions and roadshow films and might also scramble the traditional starting hours for evening performances. Matinees are slated for initial action because most of them let out just as home-going workers are creating peak traffic conditions in subways, buses and trolleys. Shifts in evening hours would be brought about where odd-hour shifts of war workers are moving either to or from factories. Such shifts might be less necessary in N. Y. than many other metropolitan centers which are geared primarily for war work, such a Philadelphia and Detroit.

Big time sports events form a special problem of their own because of the size of the crowds which attend them. In this category would be professional baseball, boxing, hockey, and both amateur and professional football and basketball.

Hopper's Film Huddle

Harold Hopper, head of the Motion Picture Branch of the War Production Board, met with industry toppers at the Hays office in New York Monday (8).

Raw film stock allocations were discussed as regards prints for army camp theatres.

Sponsor British Institute To Develop Scenarists As American Competish

London, Feb. 9.

Formation of a Scenario Institute, to keep works of British writers at home and to use them as a bargaining counter with America, is in the making by J. Arthur Rank and Del Guidice, British film moguls. Idea is similar to that envisioned 20 years ago by Adolph Zukor, who sought to set up a 'corral' of writers, novelists and even playwrights to work directly for the screen.

Long memorandum, prepared by Rank and Del Guidice setting forth aims of institute, includes such schemes as a free club for writers and a training school for budding scenarists.

Institute intends to compete with Hollywood for the works of British authors and to match any offer the U. S. makes. Large staff of readers is contemplated to comb every possible source for material and to develop writing talent.

A. J. BALABAN'S COAST O.O. ON ROXY'S BEHALF

A. J. Balaban, operator of the Roxy theatre, New York, is in Hollywood this week canvassing for picture talent for the 20th-Fox showcase in Manhattan and is also exploring film production ideas which may be adapted for picture house stage shows.

Balaban believes that studio production ideas as well as film talent can be used in picture houses. He may bring back the dramatic vaudeville skit once commonly used in vaudeville, with modern film production interpolations, if he can find the material. Among names Balaban has under consideration is Peter Lorre.

Instead of the static, wordy skit of the vaude era, however, Balaban plans to introduce the action type of material usually employed in pictures.

Roxy operator plans to line up several picture names available for series of appearances at the theatre. That he can make personal appearances worthwhile is pointed up in the Grace Moore booking at $8,000 for the first week, $8,500 for the second and $8,700 for the third. While on the Coast Balaban will also gander 20th product for the Roxy.

Hays Back East

Will Hays, head of the Motion Picture Producers & Distributors Assn., is due back in New York from Hollywood today (10). It will be his first time east since he went to the Coast around the first of the year.

Hays wants to be in N. Y. to start work on his annual report to the MPPDA, which is due March 5.

GATHER ON COAST FOR WAR COUNCIL

Major company presidents and members of the film industry's lawyers committee will meet on the Coast next Monday (15) for a round-table conference to establish a more or less uniform basis of production and distribution procedure designed to lessen the impact of increasing manpower, talent and raw stock shortages.

Purpose is not to achieve a united industry front to combat necessary wartime restrictions but to outline policies whereby all producer-distributors will have access to and find means of stretching available manpower and material supplies without continual fears of raiding which threaten to aggravate an already critical situation.

Its the first time that presidents of all the picture companies belonging to the Hays organization will be on the Coast simultaneously on industry affairs.

Discussions, from accounts, will center mainly on plans for reasonable apportioning or maintenance of available supplies and services in such manner as to avoid a mad scramble among the majors. Plans will be discussed for making the best use of what manpower and material supplies are available.

Reportedly suggested by Joe Hazen, Warner counsel, meeting is re-

(Continued on page 31)

Sarnoff Sees Big Post-War Future For Television

David Sarnoff, RCA president, speaking last week before the N. Y. State Chamber of Commerce, predicted that when the war is over television will be revealed as the 'most spectacular development in the field of communications.' In his sketch of the future of television, the RCA prez said:

'We expect to have inter-city networks of stations as we have them in sound broadcasting. Eventually they will become nationwide. We look forward to television programs in theatres as well as in homes. Thanks to war research, these television pictures will be technically much better than they were before the war. It is gratifying to those who labored many years to bring television out of the laboratory to know the experience gained from television research is proving of vital importance in the war.'

Any Pre-Jan. 1 Raw Film Allotment Can't Be Used Now Without Ok

Washington, Feb. 9.

War Production Board last week warned film producers that raw stock approved for making factual pictures prior to Jan. 1 cannot be used now without specific authorization.

Harold C. Hopper, chief of the Motion Picture Branch of the WPB, stated that 'Any exposure of 35 mm film for a factual picture without our specific authorization—even if the film was in inventory before Jan. 1, or had been approved for transfer before that date—is a violation of the law.'

Order L-178 also restricts the exposure of 35 mm film for special pictures and for entertainment pictures unless specifically provided for in the order, or specifically authorized by the WPB. Special pictures are those produced for purposes of scientific research (such as recording and measuring), micro - filming, identification pictures and for such other special purposes as the Director General for Operations may specify.

New Scophony Television of America Has Par and 20th-Fox Corporate Ties

Revelation that Television Productions, Inc., Paramount Pictures subsid, and General Precision Equipment Corp., which owns around 11% of 20th-Fox common stock, are associated with Scophony, Ltd., of London in establishing the newly-organized Scophony Corp. of America, tips a potentially strong interest in post-bellum television in the U. S. by film companies. Also it is the first time that two companies with tie-in to major film companies have become interested in the same enterprise. Scophony's 'supersonic' television also will bring to this country the only system to compete with the electronic method.

Two classes of stock comprise the corporate setup for Scophony of America. The Class A is owned by British Scophony and Arthur Levey, president of the U. S. company and founder and a director in the British company, while the 'B' shares are owned by Television Productions, the Par subsid, and General Precision. Paramount still retains its substantial holdings in Dumont Television Co., which employes the electronic system. Reason for this is understood to be the conservative attitude of financial men with Par, who felt safe in having holdings in both concerns, and being able to carry through with whichever proved the more practicable.

A Post-War Move

Admitting that there will be no mass production of television eqiupment until after the war, Levey pointed out that sufficient number of Pilot models and material are on hand in this country to carry on research and other experimental work. He told Variety that certain materials needed for such television sets had been imported from England, and that S. H. Dodington, chief electrical engineer of the company, would make up required sets. Total number may reach 36, he intimated. However, Levey emphasized that the main business of the American company, as with Scophony of Britain would be the reproduction of war instruments with research naturally secondary.

Always stressing the large screen possibilities of its system, Scophony officials admittedly are pleased that theatre outlets are possible under the incorporation setup of the U. S. firm. Actually the Scophony 'supersonic' system was tested before Par and Rialto, N. Y., theatre executives in June, 1941, with the 10-foot screen picture purportedly bringing strong reaction.

However, the use of the National Broadcasting television pickup of the Futurity race at Aqueduct, Long Island, on the test, was protested immediately by NBC. Scophony and all parties concerned were warned not to do it again, contention being that the NBC television pickup was not in the public domain. Scophony replied but did not desire any expensive litigation at the time; hence, did not argue the point.

Scophony of America directorate of five includes Joseph E. Swan, banker and partner in E. F. Hutton & Co.; Paul Raibourn, president of Television Productions; Earl G. Hines, president of General Precision; Franklin Field, a director of Piper Aircraft Co., and Levey, president of the company. Swan is vice-president and Field is treasurer.

Ceiling 'Disturbing'

J. Cheever Cowdin, chairman of Universal's board, admitted in his annual report to stockholders last week that the $25,000 salary limitation order 'has been tremendously disturbing to the motion picture industry. Whereas in the case of most other businesses the order affects only executive personnel, it applies in our business not merely to management, but to leading producers, directors, writers and stars.

'Few people realize,' he said, 'that these motion picture characters average only about six years of peak popularity. They are the ingredients with which motion pictures are made, assisted by highly skilled technicians. Disturbance of these ingredients carries with it all the possibilities of seriously upsetting the industry—one of the largest in the world—at a time when our greatest abilities and production activities are needed to maintain morale the world over.'

Cowdin Reviews Plan For Simplification Of U's Corporate Setup

Simplification of Universal's corporate structure, including a merger of Universal Pictures with the parent company, Universal Corp., is in the process of consummation, directors and stockholders were told by J. Cheever Cowdin, chairman of the board, at the directors meeting last Thursday (4). He pointed out that in accordance with the desire of the directorate an agreement is in the process of consummation with 'our banks' which would make funds available so that the plan can be carried into effect. Details of the plan will not be revealed until a bank loan is set, said loan being variously estimated at $2,500,000 to $5,500,000.

Basic part of the simplification and merger would be the calling in of the 8% first preferred, which would cost around $1,500,000 if entirely called into the treasury. Statement to stockholders shows that 100% of the second preferred and more than 92% of Universal Pictures common are owned by the parent company. Whether this remaining common (considered likely) and a portion of the 5% debenture issue due in 1946, also would be called thus far has not been revealed. Reported that British investors, holding some $1,000,000 worth of these U debentures, would not be adverse to such retirement since they would benefit via the current exchange differential. But it is not viewed as an essential integral part of any corporate simplification.

Principal idea back of the plan, aside from the merger, would be to leave only the common stock certificates of Universal Corp. outstanding on completion of the corporate simplification. This would clear the way for holders of some 525,681 certificates outstanding to participate in U earnings.

Kenton Joins U's 19 Producer Combos

Hollywood, Feb. 9.

Erle C. Kenton, recently renewed as a director at Universal, was upped to a producer's berth, with 'It's a Screwy World' as his first production.

Studio now has 19 contractees in various producer combinations, including producer-writers, producer-directors and associate producers.

FROST OFF DISNEY'S $560,000 BRIT. COIN

Hollywood, Feb. 9.

Walt Disney Productions reduced its bank loans by $560,000 through the receipt of frozen funds from England, according to the annual report by George E. Morris, secretary-treasurer.

George E. Jones, v.p. of Mitchum, Tully & Co., was added to the board of directors, and all the 1942 officers, headed by Walt Disney as president, were reelected

Court Fails to See Where Pathe, Col. Damaged Momand on Pix Deals

Oklahoma City, Feb. 9.

'I don't think that either Pathe or Columbia have damaged Mr. Momand to any extent,' Judge Bower Broaddus commented during today's (Tues.) session, while defense counsel Edward McClennan was cross-examining Momand on Pathe.

It was a comment noted by lawyers present as an indication as to how the judge's mind is made up at present. The court then asked Momand how he had been damaged by Pathe. 'By the high prices I had to pay in order to get their pictures,' was the reply.

'That was the main offense, for they forced these high prices on me when they knew I had to have their product because of inability to get any other. They also offended by splitting their product with Griffith when Griffith had all of the other products.'

McClennan began his questioning on the Film Board of Trade credit statement that Momand had 'filled in with spurious figures at the insistence of M-G-M's branch manager, W. B. Zoellner, that just anything be filled in.' He was attacking the act as a criminal offense when stopped by Judge Broaddus, who commented, 'We've gone far enough along that line.'

Says 'Racket' Began in '23

Momand testified that he first got the idea of filing the suit for conspiracy when the business began to develop as a racket rather than a business in 1923 or 1924 and that he then began accumulating data for such a suit. McClennan also questioned his previous testimony referring to his having said to Brewer (FN) that he, Ryan (Fox), and Hefner (Par) were 'three musketeers' and like 'three sardines in a can.' Momand said he meant their policy against him was 'all for one and one for all.'

The fifth week of the A. B. Momand anti-trust trial was begun Monday (8) as defense attorney C. B. Cochran continued his cross-examination of Momand, dwelling with great emphasis on product details and discrepencies between the testimony Momand gave in prior weeks, as compared with that Momand gave in the State's case at Shawnee in 1931. The discrepencies were in omissions at that time of conversations Momand testified to in this trial.

The Shawnee case was a suit brought by the State of Oklahoma on behest of Momand against the same defendants and which was dismissed by Judge Hal Johnson on the point of jurisdiction. The action now being heard in Federal District Court here was then brought by Momand. Cochran laid great stress on the information Momand has testified as to having occurred in the period 1926-31, which he had not mentioned in the Shawnee case.

Momand could not recall the points but added at the conclusion of this portion of the cross-examination that he has asked Judge B. B. Blakensey, his attorney, how much of their evidence had been presented and the latter replied not more than 10%. During questioning on the Wewoka claim of $848,102.33, Broaddus commended that he could see where Momand had anything to complain of there for he had all the product he needed.

Momand bases this claim on damage done by the competitive Grif-

(Continued on page 38)

UA TAKES CANADIAN SHORT COMMERCIALLY

'Not the Gates of Hell,' outstanding feature production turned out by Canadian government's film unit headed by John Grierson, has been taken for theatrical distribution by United Artists. Grierson and Stuart Legg, editor-director, were in N. Y. last week to show the picture to UA sales forces.

Originally titled 'Triumph of the Will,' the 45-minute feature contrasts the ideologies of the United Nations with those of Hitler and his stooge leaders in Italy and Japan. It is patterned after the swift action of 'World in Action' shorts, also produced by Canada's film unit and being released in U.S. by UA. Unusual documentary represents two years of research and production effort. N.Y. industry reps who have viewed it have described 'Gates' as the outstanding effort of the war in contrasting Hitlerism with the United Nations.

ODLUM'S ATLAS REPORT TOUCHES ON INFLATION

Reporting net income of $500,212 before deductions for realization of loss on investments, Atlas Corp. annual report, issued today (Wednesday), highlights the continued progress and improvement in affairs of RKO. Floyd Odlum, president of Atlas, points out that the problems which previously concerned the production end of RKO's business appear to have been satisfactorily cleared up by the fall of 1942.

'With increased moving picture attendance quite general,' he said, 'the theatre branch of the business is doing exceptionally well.' He told Atlas stockholders that the company now owns about 44% of the preferred and about 46% of the common in RKO. An analysis of inflation is featured in the Atlas report.

Despite More Taxes, U's Net Profit Ups To Nifty $2,968,231

Despite $2,624,238 increase in taxes, Universal Pictures' net profit for fiscal year ended last Oct. 31 totalled $2,968,231, an increase of nearly $300,000 over the net of $2,673,249 in preceding fiscal year. Consolidated net of the parent corporation, Universal Corp., hit $2,806,952 (nearly $500,000 ahead of previous fiscal year) and equal to $5.34 on each voting trust certificate outstanding. In the preceding year, the certificate showed only $4.45 each. Significance of this is that indications are that these common certificates soon may be the principal stock outstanding, leaving holders in line to receive substantial dividends.

Universal Pictures paid out $5,254,664 to various tax authorities as compared with $2,630,427 in the year before. These taxes were equal to $21.02 on every share of outstanding stock. J. Cheever Cowdin, chairman of U's board, informed stockholders that the company signed more sales pacts in the past fiscal year than ever before. Also that domestic revenue of $25,101,506 exceeded total worldwide revenue of three years ago.

Universal Pictures' gross income of $39,177,488 topped the preceding year by nearly $9,000,000 and is approximately $9,500,000 ahead of the $27,677,627 shown for year ending Nov. 2, 1940 (53 weeks). Net current assets at the year end totalled $14,039,156 or nearly $3,000,000 greater than at the end of previous year. Report noted that the company's cash position was improved by the release of frozen funds in Great Britain, Australia and New Zealand (in Australia only partially). Cowdin also noted that foreign business continues to build, representing nearly 36% of total revenues in year just concluded.

Discussing tax problems of corporations in relation to the effect of draining off cash resources, Cowdin cited that 'corporate net income is very seldom represented by cash and in many instances is composed to a large extent of inventories, receivables, additions to plant and equipment. All of this gives ground for concern as to the ability of corporations to meet post-war problems and to make prompt conversion to peace time production.'

Oil-Heated Vaudfilmer Closes Down Temporarily

Reading, Pa., Feb. 9.

Capitol, oil-heated theatre, playing vaudfilm Thursday to Saturday, films only on other days, has closed temporarily. For some time the house operated only on Fridays to Sundays, but is dark this week.

Reopening expected after oil supply situation improves. Nate Silver is manager.

Warners' Treasure Hunt

Hollywood, Feb. 9.

Warners is teaming three male stars, Humphrey Bogart, John Garfield and Walter Huston, as toppers in 'The Treasure of Sierra Madre,' a tale of lost gold mines in Mexico.

Play will be produced by Henry Blanke, based on a novel by B. J. Traven.

NINE ON PERLBERG'S PROD. SLATE AT 20TH

Hollywood, Feb. 9.

William Perlberg announced nine pictures on his production slate at 20th-Fox, beginning with 'Sweet Rosy O'Grady.'

Others are 'Claudia,' 'One Destiny,' 'Army Wife,' 'Far Off Music,' 'Song of the Bernadette,' 'Eve of St. Marks,' 'Jean Valjean' and an untitled tale of China by Congresswoman Clare Boothe and Jo Swerling.

FILM SHARES QUITE STRONG

For the first time in many weeks, film shares were credited with giving the stock market substantial backing in a couple of rallies on the N. Y. Stock Exchange, this naturally pushing many picture company stocks to new highs or close to best prices in 1942-43. Warner Bros. common, which was the most active stock on the big board last Thursday (3), was pushed to a new high since 1937, advancing 62½c in one day to $9.12½. At this figure, the shares were considerably higher than most of the time in the past year. (Paramount, Warner, Universal and RKO common and RKO preferred, U certificates made new '43 highs in Tuesday's market.)

Trading fraternity seemed favorably inclined to Warners' improved financial status plus the fact that the company has had an unusually long string of boxoffice winners recently, including 'Yankee Doodle Dandy,' 'Casablanca' and now 'Air Force.' Improved sentiment towards RKO apparently was predicated on the company's ability to get winning product moving into theatres with 'Hitler's Children' singled out as being particularly impressive.

Universal shares moved higher on reports of the company's intention to simplify its corporate structure, and being helped Friday by the comparatively fine financial statement. Entire sentiment towards film shares obviously was generated by the release to stockholders of strong financial reports both by U and Loew's (Metro). Loew's, Paramount, 20th-Fox and Columbia all moved higher, most of them to within narrow margin of 1942-43 top quotatitons.

Studio Contracts

Hollywood, Feb. 9.

Horace McNally, player, Metro.

Del Pippin, little theatre player, 20th-Fox.

Veronica Lake renewed, Paramount.

Maurice Geraghty, producer, optioned by RKO.

Elick Moll, writer, Samuel Goldwyn.

Gene Kelly, player, Metro.

Richard Wallace, director, renewed, RKO.

Belita's minor contract with North American Pictures approved by Superior Court.

Anne Baxter optioned for one year by 20th-Fox.

Rita Corday, player, RKO.

Ruth Brady, player, optioned by 20th.

Michael Duane, player, optioned by Columbia.

Howard Bretherton, director, Republic.

Jeanne Crane, little theatre actress, 20th.

Bonita Granville, two pictures a year, RKO.

Betty Hutton, new contract, Paramount.

Vivian Blaine, player, optioned by 20th.

Benno Snyder, New York dance and dramatic coach, two pictures, Samuel Goldwyn.

Neila Hart, player, Columbia.

Alice Faye optioned by 20th.

Vera Vague, series two-reelers, Columbia.

Bert Glennon, cameraman, optioned by Warners.

Howard Freeman, Broadway actor, Metro.

Hazel Brooks' minor contract with Metro approved by Superior Court.

Vi Athens, player, Columbia.

Lynn Root and Frank Fenton, writing team, RKO.

Richard Martin, player, RKO.

Buster Crabbe's new contract at PRC.

John Farrow renewed by Paramount.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres., Cal.

Dear Joe:

I wonder whatever became of Single Women that had choruses played while they were making a change? Kid acts? Paper Tearers? Family musical acts? Cartoon acts? Bench Acts (when he sang, she would go off to make a change). The two-Man Hoofing Acts who opened with hats and took 'em off for the second number and put 'em on again for the finish? They wore stock ties with diamond horseshoe pins and always stuck out their cuffs (dirty or clean) and changed to wooden shoes for the finish

And what became of the harmony sister acts that were dressed like kiddies? Sisters with two mothers in each act who made the kids' clothes, ran the lights, fought the stagehands and ran everybody away from their kiddies?

Remember the flash acts, six gals, straight man, comic and ingenue? Tuning forks (a musician or singer would take one of 'em out of his pocket like a doctor using a thermometer, and strike it on his teeth, hum the key-note and then start off-key as usual). Remember those concert singers that always held a sheet of music in their hand? The acrobats that would open in full dress suits but had no-heel pumps on?

And I wonder where all the agents are that used to say: 'I'll be down and see it tonight.' 'I'm trying to fix that for you now.' 'Allright I'll look up the report; come back Monday.' 'Well, Tuesday is the booking day you know.' 'What? No not for that money.' 'Put it on some place where I can see it.' 'Everything is slow in summer.' You see Christmas is coming and they're all cutting their bills now. 'They're all closing up now, summer is coming.' 'It ain't much dough but you'll have a nice vacation.' I guess they're still around with new answers.

I always say a showman is a guy who can take advantage of almost anything. Like the time when at Barnum's Museum an ape was fed by somebody (Fred Allen or Jack Norworth no doubt) some chew tobacco. The ape went wild. Barnum immediately billed him as, 'A terrible, man-eating ape.'

Busboys, Suckers Too

Remember in 1925 when Texas Guinan went to Miami with Larry Fay to open the El Fay Club? They took the whole crew from the N. Y. club including busboys. The busboys were getting $8 a week and their fares were $70 apiece. In 1926 Texas opened up her own club and made $30,000 profit in one month. What a gal?

It was in 1925 when the first radio opposition to a play was done. The play was 'Wild Duck' at the 48th St. Theatre, and it was also slated by the WGY players from Schenectady. That same year Will Rogers got $2,000 a night on concert tour with the Zurinsky Quartet. McGlynn opened the 44th St. Hotel on April 25 of that year; it is now the King Edward. Fred Allen came back to vaudeville after four years for plenty of dough. Agents were taking advantage of the radio craze. Radio amateurs billed as 'Radio Night,' contestants billed as radio entertainers. Six acts were routed with each unit and were introduced as radio performers making their stage debut. The feature cost the house about 60 bucks and was spotted on dull nights. 'Your favorite star will appear here tonight in person'....It turned out to be the guy that won the contest in amateur nights. The audiences got wise and it soon flopped.

Close Shave Indeed

Did you know that many actors in the old days took to barbering for a living during their unemployed time? John Moody, an actor-manager mentioned by historians as the real founder of the American stage, was by trade a barber. So was Kenny (&Hollis). I could say many an act got over by a close shave....but some radio guy will cop it, so I won't say it.

While I'm away back in my notebook I see where in 1876 Symphony Orchestras weren't popular. Philharmonic Society had a hard time filling the Academy of Music for its Saturday evening concerts which consisted largely of Beethoven's music.

And to show you how history repeats itself, in 1876 at Moorestown, N. J., a pupil of a public school was being being whipped by his teacher, Ida Jones. He grabbed a club and gave her a terrible beating. The 'Clipper' of that date commented on the 'rising generation.' We do things much better today; pupils shoot their teachers now.

I remember the time when Will Rogers met Johnny Stanley, one of the best of the ad libbers, on Broadway and he asked Johnny what he was doing. 'Albee is got me sitting on the bench, he won't let me play,' sed Johnny. 'Is there anything you'd like me to do, Johnny?' asked Will. 'Yeh, I'd like to work with your horse only I'm afraid he'd want his name first.'

Best to the gang, SEZ

Your Pal,
Lefty.

DETROIT ODT'S 40% CUT ON FILM CARRIERS

Detroit, Feb. 9.

Evidence of a further cut in mileage for film carriers was presaged here when the Detroit office of ODT requested an additional trimming which would bring carriers down 40%. The order—which it is believed was either a sounding out or the preliminaries of another drastic mileage cut—was given verbally at a meeting of the Detroit carriers by one of the heads of the Office of Defense Transportation. The local companies assumed that it was a national order but on a checkup found that it has not been passed along yet to other centres.

Detroit companies had difficulties in making the original 25% trim on mileage, cut out many special services and skipped several day's collections. However, the new order for an additional 15% trim has them up against a wall and frankly admitting they see no way of accomplishing it without simply suspending service to the outlying houses most remote.

Escape With Mono

Hollywood, Feb. 9.

Monogram goes to bat this month with five pictures, none of which has anything to do with war.

Program for February calls for a western, a jungle story, a musical, a comedy and an East Side Kids drama.

NOMINEES IN FOR 'OSCARS'

Hollywood, Feb. 9.

Nominations for the 1942 Academy of Motion Picture Arts and Science's highly touted 'Oscars' were announced here Sunday (7) by its president Walter Wanger. The 10 films submitted to the film biz's 10,000 voters are:

Col.'s British-made 'Invaders' and 'Talk of the Town'; Metro's 'Mrs. Miniver' and 'Random Harvest'; RKO's 'Magnificent Amberson' (Mercury) and 'Pride of the Yankees' (Goldwyn); WB's 'Kings Row' and 'Yankee Doodle Dandy'; 20th-Fox's 'Pied Piper,' and Par's 'Wake Island.'

Jimmy Cagney, Ronald Colman, Gary Cooper, Walter Pidgeon and Monty Woolley are the nominees for the best male leads. The female contingent is topped by Bette Davis, Greer Garson, Katharine Hepburn, Rosalind Russell, and Teresa Wright.

Supporting role performers include Gladys Cooper, Agnes Moorehead, Susan Peters, Dame May Whitty and Teresa Wright (in 'Mrs. Miniver'), William Bendix, Van Heflin, Walter Huston, Frank Morgan and Henry Travers.

Megging plumes are dangled for Sam Wood ('Kings Row'), William Wyler ('Mrs. Miniver'), Mervyn LeRoy ('Random Harvest'), John Farrow ('Wake Island'), and Michael Curtiz ('Yankee Doodle Dandy').

'KEEP SCREENINGS'--AGNEW

Kalmenson's New WB Sales Setup

In an important realignment and strengthening of the Warner sales organization, including several promotions, Ben Kalmenson has placed Roy Haines in charge of the entire western division which he, Kalmenson, formerly headed. Haines has been eastern division manager up to now.

At the same time, Jules Lapidus, New York metropolitan district manager, moves up to take over as eastern sales manager, while Harry Seed, central district manager at Pittsburgh, succeeds Lapidus in N. Y.

Charles Rich, Cleveland branch manager for Warners, returns to the Pittsburgh territory in the higher post of central district head, succeeding Seed there.

With Rich moved to Pittsburgh, Leo Blank returns to the Warner sales fold to handle the Cleveland office. Formerly in charge of the Chicago exchange, Blank was forced into temporary retirement due to ill health. He's now fully recovered.

Kalmenson also announces that Arthur Sachson, who holds the title of v.p. of Vitagraph, the Warner sales subsidiary, is now officially made assistant sales manager. As a Vita v.p. he has been unofficially serving in what amounts to that capacity.

Further 'Evidence' That Indie Exhibitors 'Sabotage' % Pictures

Minneapolis, Feb. 9.

Further evidence that some independent exhibitors in the Twin Cities and territory are 'sabotaging' percentage pictures to hold down their grosses continues to accumulate here as local film exchanges tackle the problem. One branch manager calls it 'exhibitor insubordination.'

Besides stopping the sale of tickets at the boxoffice earlier than is necessary and refusing to hold over the percentage pictures when business warrants the retention, branch managers say their attention also has been called to cases where exhibitors didn't run advance trailers on these attractions, eliminated their newspaper advertising for them and even had their telephones disconnected on the days that they were booked.

In all this connection, one exchange having a percentage picture in a small Minnesota town received the report on it from the exhibitor several days before it even was played. The exhibitor in question knew the engagement would not be checked. By a mistake, apparently, he mailed the filled-in report in advance of the engagement, the exchange reveals.

Twin City independent exhibitors have charged that out-of-town theatre-owners frequently 'cheat' on percentage pictures as well as refusing to get behind them properly.

'Decision' to Garson

Hollywood, Feb. 9.

Next Greer Garson starrer at Metro will be 'Valley of Decision,' based on a novel by Marcia Davenport, recently bought by the studio for $60,000.

Picture will be one of the Culver City lot's high budgeters for the 1943-44 program. It follows 'Madame Curie,' Miss Garson's current picture.

4 Plays, 2 Books Have Pix Interest

Picture company play department interest last week was centered on four legit properties. These were 'Moonvine,' which Paramount bankrolled to a minor extent; 'The Patriots,' Playwrights Co. production; 'Counterattack,' in which Columbia has coin, and 'Something for the Boys,' the Mike Todd (20th-Fox) musical.

'Something' is considered likely to go to 20th, which financed, with 'Counterattack' also figured likely to be bought by its picture backers. Interest in 'Patriots' is understood strong, though no specific price has yet been mentioned.

Several majors are reported dickering for novel entitled 'Mr. Winkle Goes to War,' by Theodore L. Pratt. Book is being published late this month by Duell, Sloan & Pearce. Asking price for the film rights is $50,000.

'A Whole Heart,' by Helen Howe, Simon & Schuster publication, is also attracting attention of the majors. No price has yet been set, with story department heads first waiting to see how fast it will sell on the book stalls.

Coast Buys

Hollywood, Feb. 9.

Producers Releasing Corp. bought 'Oh, Babe-ee,' by Robert Gordon and George D. Green.

Monogram acquired screen rights to Robert Kehoe's 'I Killed Hitler.'

Columbia purchased 'Mission to Africa,' by Ann Morgan and Lorraine Noble.

Hugh Barnett sold his aviation yarn, 'Ground Crew,' to Monogram.

Columbia asquired screen rights to 'Nine Girls,' stage play by Wilfred Pettit.

GRACIE FIELDS BEING THUMBED REP.'S WAY

Hollywood, Feb. 9.

Republic assigned Joseph Santley to directorship of 'Thumbs Up,' based on women's work in British war factories.

Picture goes into work Feb. 27. Studio is dickering with Gracie Fields for the femme lead. Meantime she's set for a 20th-Fox film.

PAR'S REGULAR DIVVYS

Paramount Pictures directorate last week declared regular quarterly dividends of 30c. per share on common and $1.50 on first preferred .

Both are payable April 1 to stock on record March 18.

PAR CONTRACTS TAKE 61% RISE

By ROY CHARTIER

Regardless of the consent decree which brought the practice into existence for the Big Five among the distributors, continuance of the screening of pictures prior to their sale in small blocks or singly, is strongly favored by Neil F. Agnew, v.p. in charge of sales for Paramount.

This company is marketing its picture in groups of five or individually, although under the so-called 'escape clause' of the decree it was not obligated to do so starting with the sale of the current season's product.

In spite of the added distribution costs in holding screenings in all the exchange centers and merchandising the pictures in small blocks, Agnew is emphatically of the opinion that this new method of selling brought about by the decree, feared at first, is substantially favored by everybody in the industry, including the exhibitors.

In screening all pictures, the Par distribution chieftain added, the exhibitor is given more of an opportunity to gauge his buying in accordance with the value of the product. Even if the buyer does not attend all screenings, many of them not doing so, he is still better able to determine the deals he is interested in making.

Very important in this connection, Agnew noted, is that under the policy pursued by Par (and by four other companies signatory to the decree) the account has a chance to see what happens to new pictures in their inaugural first-run or prerelease engagements. Pointing this up, Agnew noted, was the fact that a flock of contracts rolled in for Par's 'Star-Spangled Rhythm' im-

(Continued on page 21)

Theatres Slated to Get Special Consideration On Air Conditioning

Washington, Feb. 9.

Show business is scheduled for preferred treatment at the hands of a special War Production Board industry committee now studying the problem of requisitioning air-conditioning equipment for war needs.

The committee has worked out tentatively, but has not yet announced, a four-point program for taking over the big cooling machines.

First to be claimed—and most of these are already taken—are units in the hands of used equipment dealers, and in plants such as breweries and ice companies which are not working.

Second in order are department stores and hotels, with office buildings third.

Fourth and last are theatres, because of the importance of keeping up home morale.

The units are needed not only for war plants which much keep uniform temperatures, but also to aid in the manufacture of such things as synthetic rubber, and for ships now under construction.

Most business owners of air conditioning equipment have seen the handwriting on the wall, and more than 3,000 firms across the country have offered to sell to the Government.

'Doodle's' $3,500,000 Gross Rentals to Date

On the basis of 215 engagements played last year at advanced admissions and 450 dates since Jan. 1, when picture was sent on general release, 'Yankee Doodle Dandy' has already topped $3,500,000 in gross rentals to its maker, Warner Bros. It is nearly 30% ahead of 'Sergeant York' for a comparative amount of time.

It went 20 weeks at the Hollywood, N. Y., at upped scales and six weeks at the Strand at regular admissions.

June-July-Aug. 'Off Rent' Summer Habit for Some Theatres Probably Out This Year With Expected Boom

Surprise, Surprise

An exhibitor walked into the Metro exchange, N. Y., a few days ago to try to make a deal for a repeat engagement of 'Gone with the Wind.' He was asked why his theatre hadn't picked up the Metro show delivered to the house that morning.

Checking with his partner, he found he had closed the theatre the night before on his own initiative.

Though the grosses can't be counted until they're in, theatre and distribution men are looking for a summer of boom boxoffice proportions, comparable to what formerly has normally been done during the lush winter months.

This is predicated principally upon the ukase against pleasure-motoring, which will anchor many thousands this year, as well as upon expectation that there will be an important curtailment in vacations due to the all-around transportation problem.

As result of anticipated big business at the film theatres this summer, distributors probably will not hold back top product, as in past years, but allow pictures to be bought and booked during the hot months the same as at other times of the year. The chances, also, are that there will be more pre-release engagements in advance of the start of the new releasing year Sept. 1, with theatres obtaining new film under such deals in August as well as in July.

Many theatres in the past have gone off rent for the summer months as a custom, but if the level of business this June, July and August maintains the height that is expected, this policy might be tossed out.

Resort towns may suffer, however, it is believed, since they have always depended to a considerable extent on automobile trade and summer vacationists, but they represent a very small percentage of the gross total. Also, much of the trade that these scattered towns formerly got will now remain at home in the New Yorks, Bostons, Phillys, and situations of lesser size that are not in the resort column, it's averred.

The keys and other towns, moreover, will benefit from the inability of people to spend their summers on the golf links or at the beaches, thus in all probability bringing a heavy increase in business not only downtown but to nabes as well.

RKO's Monroe, Chi, Outlet; Also S&S?

Chicago, Feb. 9.

Deal has been made between the Monroe, 960-seat independent Loop house, and RKO, whereby the Monroe will be used as the latter's second downtown house. Through the arrangement, which was set by Ed Alperson on his visit here last week, house will take all first run RKO and Universal pictures not used at the Palace, also move-overs from that house. Deal is for booking only and does not entail a financial interest on RKO's part.

RKO originally sought the Oriental but was turned down by vote of the theatre's bondholders. The Monroe, operated by Sam and Eddie Trinz, is located at Monroe and Dearborn streets. No definite date has been set for the booking changeover but it is understood to follow at the conclusion of the 'Ravaged Earth' run, now in its seventh week at the Monroe.

RKO-Essaness Dicker?

Reported that RKO has also been talking a deal for taking over the Essaness circuit of around 29 theatres. Dicker is denied by various RKO and Essaness principals though understood that Emil Stern and Eddie Silverman discussed a deal while in New York last week.

ESPY JOINS METRO AS TOP PRODUCER

Hollywood, Feb. 9.

Reeves Espy checked in at Metro Monday (8), as producer of top budget films.

One-time theatre operator associated with Skouras Bros. and Fox-West Coast, Espy was an executive with the Samuel Goldwyn organization and later produced at RKO. He had been planning to produce independently.

Rep., Sgt. Autry in Dark About Any 'Army' Deal

Herb Yates, head of Republic, states it's news to him that Gene Autry was wanted for Irving Berlin's 'This Is the Army,' Warner Bros. film version, and that he (Yates) had nixed it. He adds that, because of the nature of the show, he would have been more than willing to accede, even though Republic itself is reticent about 'borrowing back' Sgt. Autry from Uncle Sam 'until it becomes a practise by other companies to make similar film arrangements.'

Yates cites two scripts which Rep has ready for Autry, but doesn't want to even attempt working out a deal with the Army authorities for the above reasons.

PITT AMUS. MAY GET A REAL B.O. BREAK IF REMOVED FROM EASTERN GAS TABUS

Pittsburgh, Feb. 9.

Theatres and niteries in town, the latter particularly, are keeping their fingers crossed over outcome of an appeal late this week to Washington by Pittsburgh Chamber of Commerce and business interests to have Western Pennsylvania removed from Eastern gas area where there's a ban on pleasure driving. With West Virginia getting same break few days ago, optimistic feeling prevails here and general opinion is that fuel administrators will okay same privileges to this section of state that West Virginia got. In fact, odds being given that before week is up, Pittsburgh wil be out of restricted area.

It'll mean reopening of several big highway places and the saving of at least one more downtown room by the bell. Yacht Club, one of town's most prosperous cafes until last month, when pleasure driving ban hit it hard because spot's a little out of way of public transportation lines, was set to shut down this Thursday night (11) but as a result of recent developments, management has decided to book in at least one more show and see what happens. If ban sticks, Yacht Club will shutter before month is up; otherwise, it plans to get back into swim again with string of name attractions.

Other big operators waiting hopefully are Bill Green, who for last dozen years has run biggest dancerie in the county but lately reduced to just a barbecue stand, and Bill Household, who closed down his $100,000 theatre-restaurant, Vogue Terrace, several weeks ago just six months after it opened.

SEE EVER-INCREASING THEATRE-GOING VIA STREETCAR-BUS METHODS IN FUTURE

Detroit, Feb. 9.

While gas rationing has made no great inroads on pix going here, United Detroit Theatres is taking no chances on the future. Chain, which operates close to a score of houses in the Detroit area, has come up with a real cutie by means of huge city maps, eight-feet-square, stuck and lighted up in the lobbies of all its houses. It makes a strong play for the streetcar and bus trade.

Each of the chain's locations is shown in red on the map with all transportation lines similarly highlighted. What's more, adjoining the layout which shows the convenience of the houses to the various transportation lines, is a detailed schedule of the running time of all streetcars and buses in the neighborhood. It permits the patrons to plan their theatre-going to best advantage over the still rarely used public conveyances. Idea is not only to drum up trade over the regular transportation systems but to prepare for the future when for numerous reasons cars start passing out of operation.

This town, as the automotive centre, has figured out that not only will plenty of cars crack up before the end of the war—millions of cars if it is a long war both from requisitioning and wearing out—but that it is going to be a considerable time before they are replaced. Even if the great plants here switch-back swiftly from war production, it will take months to tool up for automobile production and years before the lines can replace the millions of cars worn out in the war. It is a cinch, according to the figuring here, that the public is going to turn more and

(Continued on page 47)

THE OUTLAW

San Francisco, Feb. 5.

Howard Hughes production (roadshow) directed by Howard Hughes. Stars Jane Russell, Jack Buetel; with Thomas Mitchell, Walter Huston, Mimi Aguglia, Joe Sawyer, Gene Rizzi. Supervising film director, Otto Lovering. Screenplay by Jules Furthman; photography, Gregg Toland; music direction, Victor Young; effects, Ray Davidson; asst. director, Sam Sylvan; editor, Wallace Grissell. At Geary, San Francisco, Feb. 5, '43. Running time, **121 MINS.**

Billy ..... Jack Buetel
Rio ..... Jane Russell
Pat ..... Thomas Mitchell
Doc ..... Walter Huston
Guadalupe ..... Mimi Aguglia
Charley ..... Joe Sawyer
Stranger ..... Gene Rizzi

Commercial possibilities of Howard Hughes' 'The Outlaw' rely immeasurably on manner and extent of exploitation ballyhoo given its roadshow engagements. Picture has had benefit of tremendous s. a. campaign to pep run at the Geary and, on strength of curiosity aroused by 'bosom art' splashes of Jane Russell in newspapers and posters, prospects for initial week look promising. Beyond sex attraction of Miss Russell's frankly displayed charms, picture, according to accepted screen entertainment standards, falls short. Continued hypoing of exploitable factors will measure extent of business it can expect in other bookings.

Plot is based on legend Billy the Kid wasn't killed by the law but continued to live on after his supposed death. Pace is series of slow-moving incidents making up continuous chase as directed by Hughes and isn't quickened by the two hours running time, but slowness is not so much a matter of length as a lack of tempo in individual scenes. This variation of the checkered film career of Billy the Kid has the outlaw joining forces with legendary Doc Halliday, played by Walter Huston, to escape the pursuing Sheriff Pat Garrett (Thomas Mitchell). Mixing strangely into the kid's life is Rio, Latin charmer, as portrayed by Miss Russell.

Sex seldom rears its beautiful head in simonpure prairie dramas, but since this is an unorthodox, almost burlesque, version of tried and true desert themes, anything can and often does happen. Needless to recount, the Kid makes good his final escape from the Sheriff and subdues the fiery Rio for the finale. Feature of film is the outdoor scenery as caught by Gregg Toland's camera and the interior photography. Camera takes advantage of scenic possibilities in the chases, particularly when the Kid, Doc and the Sheriff join in common cause to escape a band of Indians, forgetting their personal feud for the time.

Of the two screen newcomers, Jack Buetel seems to show most promise, although Miss Russell may benefit from her publicity name. Veterans Walter Huston and Thomas Mitchell appear to enjoy free rein given them by direction and indulge in characterizations not touched by restraint that usually features their work.

If Hughes adds the western burlesque angle to the exploitation of 'The Outlaw,' public paying roadshow prices will not be disappointed.

Brog.

Stage Epilog to 'Outlaw'

San Francisco, Feb. 5.

Jane Russell, Jack Buetel, Rosalyn Vajda, Robert Baron, Leo Kailin's House Orch (12); 'The Outlaw' (Hughes).

Howard Hughes is giving customers of roadshow engagement of 'The Outlaw' at the Geary a 20-minute epilog along with picture. Scene is said to be one written for film but never put before cameras. It is understandable.

Jane Russell and Jack Buetel both suffered bad case of first-night nerves when caught in sketch and weren't aided by slow-paced staging. Making better appearances were Rosalyn Vajda and Robert Baron, former as comely Latin girl who interests Buetel during woodland idyll. Baron is a sterling deputy hunting for Buetel but foiled by Miss Russell, who wants to do her own capturing of the kid. Sketch would benefit by shortening of at least 10 minutes and timing speeded.

It gives occasion for a bit of amatory play between Beutel and the two femmes with the usual jealous bickering and display of feminine charms by girls, but otherwise merits no serious attention. *Brog.*

Asst. Mgr. Forged Patron's 6 Checks, Snagged $366

Milwaukee, Feb. 9.

When an honest patron found a wallet in the Rainbow theatre, he turned it in to assistant manager George A. McDonald. It had been lost by Edward J. Trampe, whose personal identification cards were in it. Using these identifications as his own, McDonald, according to the police, forged six checks totaling $366, cashed them and spent most of the proceeds for champagne.

Municipal Judge Max W. Nohl placed McDonald on probation for three years on the condition that he make restitution.

CABIN IN THE SKY

(MUSICAL)

Metro release of Arthur Freed production; associate producer, Albert Lewis. Stars Ethel Waters, Eddie Anderson, Lena Horne; features Louis Armstrong, Rex Ingram, Hall Johnson choir. Directed by Vincente Minelli. Screenplay, Joseph Schrank, based upon musical play of same title; book, Lynn Root; lyrics, John Latouche; music, Vernon Duke; additional songs by Harold Arlen, E. Y. Harburg; musical adaptation, Roger Edens; musical direction, Georgie Stoll; orchestration, George Bassman; choral arrangements, Hall Johnson; camera, Sidney Wagner; editor, Harold F. Kress. Reviewed in projection room, New York, Feb. 3, '43. Running time, **98 MINS.**

Petunia Jackson ..... Ethel Waters
Little Joe ..... Eddie 'Rochester' Anderson
Georgia Brown ..... Lena Horne
The Trumpeter ..... Louis Armstrong
Lucifer, Jr. ..... Rex Ingram
Rev. Green ..... Kenneth Spencer
The General
Domino ..... 'Bubbles' (John W. Sublett)
The Deacon
Election ..... Oscar Polk
First Idea Man ..... Mantan Moreland
Second Idea Man ..... Willie Best
Third Idea Man ..... Mike (Fletcher Rivers)
Fourth Idea Man ..... Pete (Leon James)
Bill ..... Bill Bailey
Messenger Boy, 'Buck' (Ford L. Washington)
Lily ..... Butterfly McQueen
Mrs. Kelson ..... Ruby Dandridge
Dude ..... Nicodemus
Jim Henry ..... Ernest Whitman
Duke Ellington and Orchestra
Hall Johnson Choir

Although it was only a moderate Broadway boxoffice success, 'Cabin in the Sky' was one of the artistic and critical hits of a couple of seasons ago, winning a limited, but intensely loyal following, many of whom went back to see the show one or more times. The fate of this film version of the musical may be somewhat parallel. It has been made with obvious sincerity and good will, but its appeal is likely to be somewhat restricted, with the Ethel Waters and Eddie Anderson names as help.

Some of the boxoffice limitations of 'Cabin' are inherent in the original work. In the first place, it's fantasy, which is inclined to be tough to sell. Secondly, it's an all-Negro show, making it doubtful material for the south and likely to decrease its audience in other parts of the country. Only all-Negro picture ever to click commercially was the great 'Green Pastures,' which had a tremendous advance rep as a legit show. Finally, the picturization of 'Cabin' lacks the imagination and skill that such a subject should have. So, though it's a tender, affectionate film, it is a disappointment.

The picture version is little changed from the original stage show. It still tells of Little Joe Jackson's weakness for dice, likker and the seductive Georgia Brown, of his mortal wound in a barroom brawl, and of his six-month period of grace obtained by his eternally-devoted wife, Petunia. It still shows the contest between Lucifer, Jr., and the General for Little Joe's soul, with Little Joe's final tumble from grace and his orgy at Jim Henry's cabaret, and his and Petunia's ultimate salvation on a 'technicality.' Unlike the stage original, however, the picture presents all this fantasy as a dream flashback, and brings Joe back to life for the fadeout.

In the legit version, 'Cabin' seemed constantly to be constricted by the limitations of the stage. But difficult has not been solved in the present film adaptation. The yarn still appears weighed down by unimaginative conception, the few changes in the screen medium merely filling out the story, without expanding or developing its fantasy. In only one of two moments, such as the stairway to heaven finale, is there any apparent effort to utilize the facilities of the camera. There are far too many closeups, particularly in the vocal numbers.

Ethel Waters remains the one transcendant asset of the film 'Cabin,' just as she was in the original. Her sincerity, compassion, personal warmth and dramatic skill, plus her unique talent as a singer make her performance as Petunia an overpowering accomplishment. Eddie Anderson, best known as 'Rochester' on the Jack Benny radio program, is effective in the comedy moments of the Little Joe part, but his mugging mars the emotional scenes and his singing is strictly for laughs. Lena Horne is a definite click, both vocally and dramatically, as the fatal Georgia Brown, while Louis Armstrong has merely a few moments on the trumpet and a couple of lines as one of the Lucifer, Jr., 'idea men.' Rex Ingram scores in his original role of Lucifer, Jr., while Kenneth Spencer, John (Bubbles) Sublett, Oscar Polk and Ford (Buck) Washington are acceptable in supporting parts.

Besides the original songs, including 'Taking a Chance on Love' and 'Cabin in the Sky,' there are three new tunes, 'Happiness Is a Thing Called Joe,' 'Life's Full of Consequences' and 'Li'l Black Sheep.' The Hall Johnson choir provides notable help, Duke Ellington's orchestra plays a hot number and there are several good dance sequences.

Regardless of the boxoffice reception of 'Cabin,' the sincerity evident in its production may provide an answer to the liberal and Negro groups that criticized Metro for its production of 'Tennessee Johnson.' And whatever its boxoffice fate, 'Cabin' is a worthwhile picture for Metro to have made, if only as a step toward Hollywood recognition of the place of the colored man in American life. *Hobe.*

Miniature Reviews

'The Outlaw' (Hughes). Roadshown in Frisco to fair results. Can stand and needs exploitation.

'Cabin in the Sky' (M-G). Sincere, painstaking film version of the Negro stage musical fantasy; moderate grosser.

'Amazing Mrs. Holliday' (U) (Songs). Deanna Durbin in timely drama with human interest angles. Bright boxoffice.

'Young and Willing' (UA). Weak comedy adaptation from stage play; mild boxoffice.

'Something to Shout About' (Col) (Musical). Formula backstage filmusical. Moderate biz.

'Hi 'Ya Chum' (U) (Songs). Typical Ritz Bros. burlesque. OK programmer.

'A Stranger in Town' (M-G). Frank Morgan topping cast in 'B' that should do okay on dualers.

'Siege of Leningrad' (Artkino). Sock Russian documentary of the 18-month siege of the Soviet city.

'Secrets of the Underground' (Rep). Above-average murder mystery with novel slant on Axis agents.

'Fighting Frontier' (RKO). Actionful western with Tim Holt, albeit routine story.

'Two Fisted Justice' (Mono). Below-par Ranger Busters dualer geared for juve trade.

Amazing Mrs. Holliday

(SONGS)

Hollywood, Feb. 5.

Universal release of Bruce Manning (Frank Shaw) production, directed by Manning. Stars Deanna Durbin; features Edmond O'Brien, Barry Fitzgerald, Arthur Treacher. Screenplay by Frank Ryan and John Jacoby; adaptation by Boris Ingster and Leo Townsend; original, Sonya Levien; camera, Woody Bredell; editor, Ted Kent; musical director, Charles Previn; score, Frank Skinner and H. J. Salter. Previewed at Filmarte, Feb. 4, '43. Running time, **97 MINS.**

Ruth ..... Deanna Durbin
Tom ..... Edmond O'Brien
Timothy ..... Barry Fitzgerald
Henderson ..... Arthur Treacher
Commodore ..... Harry Davenport
Edgar ..... Grant Mitchell
Karen ..... Frieda Inescort
Louise ..... Elisabeth Risdon
Ferguson ..... Jonathan Hale
Lucy ..... Esther Dale
Jeff ..... Gus Schilling
Dr. Kirke ..... J. Frank Hamilton
The Children—Christopher Severn, Yvonne Severn, Vido Rich, Mila Rich, Teddy Infuhr, Linda Bieber, Diane Dubois, Bill Ward, and the Chinese Baby.

Her first release in more than a year, 'The Amazing Mrs. Holliday' displays Deanna Durbin as a young miss permanently removed from the ingenue class but still retaining that screen personality and charm that has made her substantial star value at the wickets. Picture is a timely drama with human interest pull, carrying sufficient—though minor—romantic interest. Biz prospects at the theatre boxoffices are bright.

Story is rather Cinderella-ish adventure, dished up with human sugarcoating through Miss Durbin's determination to get a group of Occidental orphan children out of south China and to safety in America. In order to retain possession and care of the youngsters, boat-steward Barry Fitzgerald poses her as the wife of his former boss, skipper of a torpedoed ship, head of a steamship line, and thought lost. Despite skepticism of the aged magnate's family, Miss Durbin establishes the kids in the huge family mansion, but confesses her fraud to the skipper's grandson, Edmond O'Brien, who naturally protects her for the romantic interludes. Everything turns shipshape when the magnate turns up and tosses off his crustiness to take the kids under his wing and let the romance hit the uual conclusion.

Miss Durbin again capably displays her acting abilities, providing a sincere and fine portrayal as the protector of the war orphans. Fitzgerald makes the most of a particularly fat role by clicking continually with his sly manipulations while O'Brien does well as the boy. Arthur Treacher familiarly portrays the butler in the manse, while good support is supplied by Grant Mitchell, Frieda Inescort, Elisabeth Risdon and Jonathan Hale. Group of youngsters add interest in the proceedings throughout.

Unusual presentation of two songs by Miss Durbin in Chinese gets a good reception, particularly that of 'Rock-a-Bye Baby.' Star also sings three other numbers along the route: Puccini's 'Visi D'Arte,' 'The Old Refrain,' by Fritz Kreisler and Alice Mattullath, and the standard 'Mighty Lak' a Rose.'

Bruce Manning, who stepped in as producer of the Durbin starrers at Universal a year ago, also took over the direction. With intimate knowledge of her abilities through scripting on several previous pictures, Manning welds together a good piece of general entertainment, and accentuates every possible incident deftly for favorable audience reaction. Script by Boris Ingster and Leo Townsend is compactly packaged, and production has been provided with usual topgrade mounting accorded Durbin features. *Walt.*

Current Short Releases

(Compiled by Besa Short)

'One Day of War' (20th, 22 mins.). March of Time story of fighting Russia on all fronts.

'Paratroops' (M-G, 9 mins.). Released for OWI on rigid training U.S. parachute troops.

'Mr. Smug' (Col, 11 mins.). Govt. subject.

'Slay It With Flowers' (Col, 7½ mins.). Cartoon comedy.

'Ski Trails' (RKO, 8 mins.). Scenic.

'Swingtime Blues' (U, 16 mins.). Bob Chester band.

'Little Isles of Freedom' (WB, 19 mins.). Dramatic.

'New Spirit of 1943' (National Screen, 7 mins.). Donald Duck on income tax.

YOUNG AND WILLING

United Artists release of Cinema Guild (Edward H. Griffith) production, directed by Griffith. Stars William Holden, Eddie Bracken, Susan Hayward, Robert Benchley; features Martha O'Driscoll, Barbara Britton. Screenplay, Virginia Van Upp; adapted from play by Francis Swann; camera, Leo Tover; editor, Eda Warren. Previewed in projection room, N. Y., Feb. 8, '43. Running time, **83 MINS.**

Norman Reese ..... William Holden
George Bodell ..... Eddie Bracken
Arthur Kenny ..... Robert Benchley
Kate Benson ..... Susan Hayward
Dottie Coburn ..... Martha O'Driscoll
Marge Benson ..... Barbara Britton
Tony Dennison ..... James Brown
Muriel Foster ..... Florence MacMichael
Mrs. Garnet ..... Mabel Paige
Mr. Coburn ..... Jay Fassett
First Cop ..... Paul Hurst
Second Cop ..... Olin Howlin
Phillips ..... Billy Bevan

The bromide that two can live as cheaply as one has been enlarged in its scope for the purposes of this United Artists release, a weak comedy that achieved mild success two seasons ago on Broadway as 'Out of the Frying Pan.' The film version only emphasizes what was all too apparent in the play—it's bound to get lost among the heftier competition. Strictly for the duals, with its young names possibly enhancing its boxoffice values where the adolescent draw is concerned.

'Young and Willing' is of the old pattern that engendered 'Room Service' and other such comedies. Take a group of starving people, put them into a limited space—and watch the fur fly, firstly, in their vain attempts to get out from under and then, secondly, after a series of escapades, their ultimate success in paying the landlord.

This time the pattern has been cut to suit the purposes of a group of young hopefuls, all of whom, three girls and three boys, have pooled their meager resources within the confines of a two-room New York apartment pending their 'big chance.' The 'big chance' happens to be a Broadway producer with a penchant for cookery (obviously a takeoff on Crosby Gaige), who happens to live in the apartment directly below theirs. The difficulties that arise in their efforts to interest the gourmet-producer afford only mild diversion in a comedy that's too intent on action and too little concerned with dialog and original situations.

The four stars, William Holden, Eddie Bracken, Robert Benchley and Susan Hayward, along with the two-featured performers, Martha O'Driscoll and Barbara Britton, do as well as can be expected with the lame script. Florence MacMichael, with a squeaky voice that achieves a few laughs, rounds out the better performances.

Direction by Edward Griffith, who also produced, is up to par, while the production indicates a limited budget. 'Young and Willing' is another in the group UA took over from Paramount some time ago.

Kahn.

Something to Shout About

(MUSICAL)

Hollywood, Feb. 5.

Columbia release of Gregory Ratoff production, directed by Ratoff. Stars Don Ameche, Janet Blair, Jack Oakie; features William Gaxton, Cobina Wright, Jr., Hazel Scott. Screenplay by Lou Breslow, Edward Eliscu; adaptation, George Owen; based on original by Fred Schiller; songs, Cole Porter; camera, Franz Planer; editor, Otto Meyer; dialog director, Serge Bertenson; asst. director, Milton Carter; dances, David Lichine; musical direction, M. W. Stoloff. Previewed at Pantages, Feb. 4, '43. Running time, **88 MINS.**

Ken Douglas ..... Don Ameche
Jeanie Maxwell ..... Janet Blair
Larry Martin ..... Jack Oakie
Willard Samson ..... William Gaxton
Donna Davis ..... Cobina Wright, Jr.
Flo ..... Veda Ann Borg
Hazel Scott ..... Hazel Scott
Dan Howard ..... Jaye Martin
Lily ..... Lily Norwood
Chuckles ..... James 'Chuckles' Walker
The Bricklayers
Teddy Wilson and His Band

Gregory Ratoff apparently decided to let the customers outside of metropolitan key cities know that vaudeville is back—so he transmits his message via a picture running 88 minutes with hot and cold results. It's a typical backstage filmusical yarn with little variation, displaying some excellent talent and acts along the way, while tossing in some that could be left in the cutting room. Despite its handicaps in part, picture carries sufficient diversion to get by in the regular runs for nominal biz, with the topline trio of Don Ameche, Janet Blair and Jack Oakie required to carry it through for voltage in the billtopping positions.

Two acts are show stoppers—Hazel Scott in two spots to tickle the ivories in her inimitable and capable manner, and the Bricklayers, dog act near the close that rings the bell with slick presentation and comedy angles. Also included are several production numbers, best being a South American setting for presentation of Miss Blair singing 'Hasta Luego.' Latter is a likely tune of its type that will catch popular fancy with radio plugging.

Story is a fragile framework on which to display the various talent and acts assembled. It is launched when former chorine Cobina Wright, Jr., tabs walloping alimony settlement, and decides to toss some of it in backing a musical. She bankrolls producer William Gaxton, who draws Ameche is as press agent. Latter has met Miss Blair, Cinderella girl composer from the sticks, and maneuvers her score into the setup. Then there's the theatrical boarding house where Jack Oakie holds forth as landlord, and when Miss Wright's tryout appearance flops in the musical, Ameche and Oakie team up to present a vaude revival at the Broadway house where rent is paid in advance. Conclusion is obvious, vaude comes back, and Ameche and Miss Blair blend okay.

Ameche and Oakie provide their usual standard performances, but the picture is not too brilliant a followup for Miss Blair after her recent 'Sister Eileen.' She does the best she can under wraps of script and direction provided, and surprises by capably presenting several songs—both informally and on the stage for the two show ventures. Gaxton is submerged in role of the play producer, getting too few laughs based on his capabilities. Miss Wright has a thankless role, being forced—for some reason or other—to shout her lines and look vapid most of the footage. Others in support as credited have minor flashes.

Cole Porter's score totals nine numbers, with Miss Blair singing most of them, but in a couple of instances having duos with Jaye Martin, and one with Ameche. Aside from 'Hasta Luego,' the best include the title song, 'And There You Were,' and the sentimental number, 'So Nice to Come Home To,' which is already a radio familiar.

Ratoff's direction fails in both timing and pace, and is decidedly bumpy throughout on the story end. Yarn is obvious, with scripters providing little ingenuity in the setup. Production layout is okay, with spread for a couple of elaborate settings. *Walt.*

HI'YA CHUM

(SONGS)

Hollywood, Feb. 6.

Universal release of Howard Benedict production. Stars Ritz Bros.; features Jane Frazee, Robert Paige, June Clyde, Paul Hurst, Andrew Tombes. Directed by Harold Young. Original screenplay by Edmund L. Hartman; camera, Charles Van Enger; editor, Maurice Wright; asst. director, Mack Wright; songs, Don Raye, Gene de Paul; special material, Edward Cherkose, Jacques Press. Previewed in studio projection room, Feb. 6, '43. Running time, **60 MINS.**

Merry Madcaps ..... Al Ritz, Jimmy Ritz, Harry Ritz
Sunny ..... Jane Frazee
Tommy Craig ..... Robert Paige
Madge ..... June Clyde
Archie Billings ..... Paul Hurst
Terry Barton ..... Edmund MacDonald
Eddie Gibbs ..... Lou Lubin
Cook ..... Andrew Tombes
Jackson ..... Ray Walker

This is another in the Universal series of moderate budget program filmusicals, with the Ritz Bros. providing their usual zany antics, with a few song numbers tossed in to extend the proceedings to an hour's running time. The comic trio dish out with broadest burlesque and slapstick in style acceptable to audiences familiar with their proceedings, and picture will slip in as a dual supporter in the secondary houses.

Nothing new or original in the Ritz routines, virtual carbon copies of past screen appearances. Trio deliver three comedy songs with knockabout deliveries while more subdued tunes are handled by Jane Frazee, Robert Paige and June Clyde. Best of the straight songs are 'Two on a Bike,' which carries good rhythm, and 'He's My Guy,' which was a pop tune, but now on the downgrade.

Story is decidedly fragile and hangs together with plenty of reefknots. Ritz Bros. are comics in a floppo tab which folds in the middle west, and the boys head for Hollywood in a stuttering model T, taking along Miss Frazee and June Clyde. They wind up in a former California ghost town, which has become a mining boomtown, and the girls take over the local eatery. Paige is a chemical engineer who falls for Miss Frazee, while gambler Edmund MacDonald moves in to the district to pitch his layout of phoney apparatus. But the girls backfire with importation of glamour girls to take the play away from the joint, and it's a success all around.

Ritz Bros. sow plenty of corn along

(Continued on page 18)

'Casablanca'-Vaude Great $52,000, Chi; 'Nights' Torrid 20G in 3d Sesh

Chicago, Feb. 9.

'Random Harvest' is doing bigger business than expected at both United Artists and Apollo and looks like $37,000 currently on holdover. 'Arabian Nights' has dropped off some but is still sock at $20,000 at Palace in third week.

Timeliness of 'Casablanca,' combined with vaude bill, is pushing it to a nifty $52,000 at the Chicago. 'Black Swan' is strong $22,000 on second session at the State-Lake.

Estimates for This Week

Apollo (B&K) (1,200; 35-55-65-75) —'Random Harvest' (M-G) (2d wk). Excellent $13,000. Last week, ditto.

Chicago (B&K) (4,000; 35-55-75)—'Casablanca' (WB) and vaude headed by Larry Adler. Solid $52,000. Last week, 'Glass Key' (Par) and Griff Williams orch, fine $48,000.

Garrick (B&K) (900; 35-55-65-75) —'Glass Key' (Par) and 'Mrs. Wiggs' (Par). Very good $8,200. Last week, 'Flying Fortress' (WB) and 'Manila Calling' (20th), oke $7,500.

Oriental (Iroquois) (3,200; 28-33-44-55)—'Payoff' (PRC) and Ina Ray Hutton orch on stage. Nifty $23,000. Last week, 'Blackout Murders' (Rep) and Chico Marx orch, nice $21,000.

Palace (RKO) (2,500; 33-44-66-75) —'Arabian Nights' (U) and 'Holmes' Secret Weapon' (U) (3d wk). Sock $20,000. Last week, mighty $25,000.

Roosevelt (B&K) (1,500; 35-55-65-75)—'Yankee Doodle' (WB) (4th wk). Bright $11,000. Last week, good $12,000.

State-Lake (B&K) (2,700; 35-55-65-75)—'Black Swan' (20th) (2d wk). Swell $22,000. Last week, dandy $24,000.

United Artists (B&K) (1,700; 35-45-65-75)—'Random Harvest' (M-G) (2d wk). Wow $24,000. Last week, hefty $26,000.

Woods (Essaness) (1,200; 33-44-55-75)—'Pittsburgh' (U) and 'Hi Buddy' (U) (2d wk). Satisfactory $7,200. Last week, good $8,000.

'Got Me Covered' Giant 17G, Buff.

Buffalo, Feb. 9.

Bob Hope is making the big splash this week with 'They Got Me Covered' at 20th Century, where his latest comedy is equalling the house mark or exceeding it with remarkable $17,000, close to top coin this week. 'Journey for Margaret,' with Tommy Tucker band, is nice at the Buffalo, and leader per usual. 'In Which We Serve' is still powerful on holdover stanza at the Lakes.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Journey for Margaret' (M-G) and Tommy Tucker orch on stage. Probably nice $19,000. Last week 'Crystal Ball' (UA) and 'Mrs. Wiggs' (Par), dandy $15,000.

Great Lakes (Shea) (3,000; 35-55) —'In Which Serve' (UA) (2d wk). Shows sustained power for trim $10,000 on holdover. Last week sweet $15,500.

Hipp (Shea) (2,100; 35-55)—'Casablanca' (WB) and 'Wrecking Crew' (Par) (3d wk). Still bullish around $9,000. Last week slightly better than $12,000, sock.

Lafayette (Hayman) (3,300; 35-50) —'Nightmare' (U) and 'Hep to Love' (U). Pleasing $8,000. Last week 'Pittsburgh' (U) and 'Strictly in Groove' (U), nifty $13,000.

20th Century (Ind) (3,000; 35-55)—'Got Me Covered' (RKO) and 'Highways by Night' (RKO). Bob Hope's latest comedy soaring to smash $17,000, equalling record and possibly topping house mark. Last week 'Silver Skates' (Mono) and 'Buses Roar' (WB), substantial $9,000.

'Dixie' 11½G, Seattle; 'Casablanca' Wow 16G

Seattle, Feb. 9.

Biz strong all around. 'Casablanca' is topper at Orpheum. 'Palm Beach Story' goes its second week at Music Hall instead of the Fifth Avenue, where it was day-date last week for the opener. First time such a shift was made. This move made to make room for 'Whistling in Dixie' at the Fifth Avenue, larger house. 'Dixie' is going great guns.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-50-65) — 'Navy Comes Through' (RKO) (3d wk). Oke $3,300 in five days. Last week, fine $4,600.

Fifth Avenue (H-E) (2,349; 40-50-65)—'Whistling in Dixie' (M-G) and 'Eyes in Night' (M-G). Big $11,500. Last week, 'Palm Beach' (Par) and 'Glass Key' (Par), great $13,500.

Liberty (J & vH) (1,650; 40-50-65)—'Commandos' (Col) (4th wk) with 'Laugh Blues Away' (Col) (1st wk). Swell $7,000. Last week, solid $8,000.

Music Box (H-E)—(850; 40-50-65) —'Gentleman Jim' (WB) (4th wk). Big $4,300. Last week, big $4,900.

Music Hall (H-E) (2,200; 40-50-65) —'Beach Story' (Par) and 'Glass Key' (Par) (2d wk). Excellent $7,200. Last week, also at Fifth Ave., nice $8,000.

Orpheum (H-E) (2,600; 40-50-65)—'Casablanca' (WB) and 'Hi, Buddy' (U). Ads playing up recent North Africa campaign and confab. Smash $16,000 or better. Last week, 'Pittsburgh' (U) and 'We Are Marines' (20th), big $10,000.

Palomar (Sterling) (1,350; 40-50-65)—'Silver Queen' (UA) plus stage. Okay $8,800. Last week, 'Johnny Doughboy' (Rep) with Major Bowes unit, great $10,500.

Paramount (H-E) (3,039; 40-50-65) —'Moon Sixpence' (UA) (2d wk). Terrific $8,200 in five days of holdover. Last week, marvelous $14,000.

Roosevelt (Sterling) (800; 40-50-65)—'Pittsburgh' (U) and 'Marines' (20th). Moveover from Orpheum. Big $5,500. Last week, 'Arabian Nights' (U) (3d wk), good $4,600.

Winter Garden (Sterling) (800; 20-30)—'Major and Minor' (Par) and 'Yank at Eaton' (M-G) (3d run). Good $3,500. Last week, 'I'll Find You' (M-G) and 'Apache Trail' (M-G), nice $3,600, also third run.

'Pittsburgh'-Unit Smash 22G, Cleve.

Cleveland, Feb. 9.

Warmer weather that gave all houses big openings was wiped out by high winds and snow over the weekend, but biz is still terrific. Hipp had to borrow city cops to handle impatient lobby standees waiting to see 'Casablanca.'

'Pittsburgh' with 'Best Foot Forward' unit is racking up another stout figure for Palace. 'In Which We Serve' at State also is keeping pace with week's leaders.

Estimates for This Week

Allen (RKO) (3,000; 35-40-45-55) —'Black Swan' (20th). Good sailing on moveover, $9,000. Last week 'China Girl' (20th), brisk $8,000.

Hipp (Warners) (3,700; 35-40-45-55)—'Casablanca' (WB). Near house record with rousing $29,000 likely. Last week 'Black Swan' (20th) (2d wk), dandy $14,000.

Lake (Warners) (800; 35-40-45-55) —'China Girl' (20th) (moveover). Okay $2,000. Last week 'Yankee Doodle' (WB) (5th wk), worthwhile $3,300.

Palace (RKO) (3,700; 40-60-70)—'Pittsburgh' (U) with 'Best Foot Forward' unit on stage. Both sections of bill drawing for socko $22,000. Last week 'Quiet Please, Murder' (20th) with Woody Herman orch on stage, giant $26,500.

State (Loew's) (3,450; 35-40-45-55) —'In Which Serve' (UA). Getting swell play for great $19,000. Last week 'Spangled Rhythm' (Par) (2d wk), sock $16,500.

Stillman (Loew's) (3,700; 35-40-45-55)—'Spangled Rhythm' (Par) (3d wk). Wow $7,500, m.o. Last week 'Journey for Margaret' (M-G), trim $11,000.

'Meanest Man' Healthy $11,000, Omaha Leader

Omaha, Feb. 9.

Grosses continue at high levels despite unfavorable weather spurts. Practically every house is feeling the effects of better conditions.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 11-30-35-50) — 'Casablanca' (WB) and 'Johnny Doughboy' (Rep). Big $8,000. Last week, 'Commandos Strike' (Col) and 'One Thrilling Night' (Mono) (2d wk), very good $5,200.

Omaha (Tristates) (2,000; 11-30-35-50)—'Johnny Comes Marching' (U) and 'Fall In' (UA). Okay $9,000. Last week, 'White Cargo' (M-G) and 'Cairo' (M-G), smash $11,200.

Orpheum (Tristates) (3,000; 11-30-35-50) — 'Meanest Man in World' (20th) and 'Aldrich, Editor' (Par). Stout $11,000. Last week, 'Invisible Agent' (U) with Inkspots and Lucky Millinder orch on stage (20-40-55-65), very big $15,000, above estimates.

Town (Goldberg) (1,400; 11-20-30) —'Heart Golden West' (Rep) and 'Boogie Man Get You' (Col) triple split with 'Nothing But Truth' (Par) 'Dr. Jekyll' (M-G) and 'River Feud' (Mono), 'Rhythm Parade' (Mono). Aided by special midnight show Saturday and week-end stage show. Good $1,400. Last week, 'X Marks Spot' (Rep), 'Bad Man' (Mono) and 'West Rockies' (WB) triple split with 'Privates Prairies' (RKO) 'Happened in Flatbush' (20th), 'Spitfire's Elephant' (RKO) and 'Rock River Renegades' (Mono), 'Silent Witness' (Mono), fine $1,600, aided by usual special stage shows.

First Runs on Broadway

(Subject to Change)

Week of Feb. 11

Astor — 'Tennessee Johnson' (M-G) (5th week).
(*Reviewed in* 'Variety' *Dec.* 16)

Capitol—'In Which We Serve' (UA) (8th week).
(*Reviewed in* 'Variety' *Oct.* 7)

Criterion—'Commandos Strike at Dawn' (Col) (5th week).
(*Reviewed in* 'Variety' *Dec.* 9)

Globe — 'Saludos Amigos' (RKO) (12).
(*Reviewed in* 'Variety' *Dec.* 9)

Hollywood—'Air Force' (WB) (2d week).
(*Reviewed in* 'Variety' *Feb.* 3)

Music Hall—'Random Harvest' (M-G) (9th week).
(*Reviewed in* 'Variety' *Nov.* 22)

Paramount — 'Star Spangled Rhythm' (Par) (7th week).
(*Reviewed in* 'Variety' *Dec.* 30)

Rialto—'Lucky Jordan' (Par) (4th week).
(*Reviewed in* 'Variety' *Dec.* 9)

Rivoli—'Shadow of a Doubt' (U) (5th week).
(*Reviewed in* 'Variety' *Jan.* 1)

Roxy — 'Immortal Sergeant' (20th) (2d week).
(*Reviewed in* 'Variety' *Jan.* 13)

Strand—'Casablanca' (WB) (2d week).
(*Reviewed in* 'Variety' *Dec.* 2)

Week of Feb. 18

Astor — 'Tennessee Johnson' (M-G) (6th week).

Capitol—'In Which We Serve' (UA) (9th week).

Criterion—'Commandos Strike at Dawn' (Col) (6th week).

Globe — 'Saludos Amigos' (RKO) (2d week).

Hollywood—'Air Force' (WB) (3d week).

Music Hall—'Random Harvest' (M-G) (10th week).

Paramount — 'Star Spangled Rhythm' (Par) (8th week).

Rivoli—'Shadow of a Doubt' (U) (6th week).

Roxy — 'Immortal Sergeant' (20th) (3d week).

Strand — 'Casablanca' (WB) (3rd week).

'Serve' Tops St. Louis, Stout $18,000, 'Children' $15,700, 'China' Oke 15G

St. Louis, Feb. 9.

Grosses currently are up at deluxers with plenty of stout screen fare as thermometer mounts. Contest for top honors is between 'In Which We Serve' at Loew's and 'Hitler's Children' at Ambassador.

Estimates for This Week

Loew's (Loew) (3,172; 30-40-50)—'In Which Serve' (UA). Swell $18,000 or better. Last week, 'Hardy's Double Life' M-G) and 'Standby Networks' (Col), ditto.

Orpheum (Loew) (2,000; 30-40-50) —'Hardy's Double Life' (M-G) and 'Standby Networks' (Col). Moveover from Loew's, nice $8,000. Last week, 'War Vs. Mrs. Hadley' (M-G) and 'Forest Rangers' (Par); about same.

Ambassador (F&M) (3,000; 30-40-50)—'Hitler's Children' (RKO). Nice $15,700 or near. Last week, 'Meanest Man in World' (Col) and Les Brown orch on stage, surprisingly big $17,500.

Fox (F&M) (5,000; 30-40-50)—'China Girl' (20th) and 'Life Begins' (20th). Neat $15,000. Last week, 'Casablanca' (WB) (2d wk) and 'Avengers' (Par), passed estimate for good $12,500.

Missouri (F&M) (3,500; 30-40-50) —'Arabian Nights' (U) and 'Beach Story' (Par) (2d wk). Trim $6,000 after $7,000 first stanza.

St. Louis (F&M) (4,000; 30-40)—'Black Swan' (20th) and 'Now, Voyager' (WB). Both played other F&M houses previously, $4,500, above average. Last week, 'Madame Spy' (U) and 'Eyes Underworld' (U), oke $4,000.

'Casablanca' $16,000 In Denver; 'Rhythm' 12G, 3d

Denver, Feb. 9.

Increase in admissions at most first-runs has produced no complaints thus far, with grosses running higher on the average as a result this week. 'Casablanca,' coupled with 'Devil with Hitler,' is getting top money at the Denver. Same combo at the Esquire puts the pair way out ahead currently. 'Reunion in France,' heading the dual combo at the Orpheum, is next. 'Star-Spangled Rhythm' still is strong on its third session at the Denham, and stays over again.

Estimates for This Week

Aladdin (Fox) (1,400; 30-40-50-60-65)—'Moon Sixpence' (UA) and 'Holmes in Washington' (U), after week at each Denver and Esquire. Fine $6,000. Last week 'Commandos Strike' (Col), after Denver and Esquire weeks, $5,000.

Broadway (Fox) (1,400; 30-40-50-60-65)—'Whistling Dixie' (M-G) and 'Journey Margaret' (M-G), after week at Orpheum. Good $4,000. Last week 'Stand By Action' (M-G) and 'Great Gildersleeve' (RKO), after two Orpheum weeks, fair $3,700.

Denham (Cockrill) (1,750; 30-40-50-60)—'Star-Spangled Rhythm' (Par) (3d wk). Big $12,000, and holding for fourth session. Last week 'Rhythm' (Par) (2d wk), fine $11,000.

Denver (Fox) (2,525; 30-40-50-60-65)—'Casablanca' (WB) and 'Devil with Hitler' (UA), day-date with Esquire. Great $16,000. Last week 'Moon Sixpence' (UA) and 'Holmes in Washington' (U), also at Esquire, big $15,000.

Esquire (Fox) (742; 30-40-50-60-65) —'Casablanca' (WB) and 'Devil with Hitler' (UA), day-date with Denver. Fine $4,000. Last week 'Moon Sixpence' (UA) and 'Holmes in Washington' (U), also at Denver, fine $3,500.

Orpheum (RKO) (2,600; 30-40-50-60-65)—'Reunion France' (M-G) and 'Dr. Gillespie's Assistant' (M-G). Stout $13,500. Last week 'Whistling Dixie' (M-G) and 'Journey Margaret' (M-G), fine $14,500.

Paramount (Fox) (2,200; 30-35-50) —'Aircraft Missing' (UA) and 'Mug Town' (U). Fine $10,000. Last week 'Chetniks' (20th) and 'Calaboose' (UA), $9,000.

'8 Ball' Behind Busse, 28G, Hub

Boston, Feb. 9.

Although they're getting a better break in the weather, local houses are dropping slightly behind the past week, mainly because of holdovers. 'Arabian Nights' figured on a nine-day basis, is copping the hefty trade, with 'Lucky Jordan' going to an okay $19,000 at the Paramount Fenway. Henry Busse's orch is boosting 'Behind 8 Ball' briskly at the Boston; the h.o.s, meanwhile, are pulling nicely.

Estimates for This Week

Boston (RKO) (3,200; 44-55-65-75-85)—'Behind 8 Ball' (U), Henry Busse's orch, Dolly Dawn, Sally Rand, Stuart Erwin, others; $28,000 or better, good. Last week 'Time to Kill' (RKO), Jimmy Dorsey orch on stage, $32,000.

Fenway (M-P) (1,373; 30-44-60)—'Lucky Jordan' (Par) and 'Army Surgeon' (WB). Day and date with Paramount, okay at $6,000. Last week 'Forest Rangers' (20th) and 'Ice-Capades Revue' (Rep), $5,400.

Majestic (Shubert) (1,667; 35-65-75)—'Saludos Amigos' (RKO) and 'Squadron Leader X' (RKO). Opened Saturday (6), looks like $15,000, swell.

Memorial (RKO) (2,900; 44-55-65-75) — 'Arabian Nights' (U) and 'Strictly in Groove' (U). Powerful $24,000. Last week 'Once Upon Honeymoon' (RKO) and 'Gildersleeve' (RKO) (5th week), $12,000, five days.

Metropolitan (M-P) (4,367; 30-44-55-65-75) — 'Star-Spangled Rhythm' (Par) and 'Truck Busters' (WB) (2d week). Great $24,000. Last week $30,200.

Orpheum (Loew) (2,900; 44-60)—'In Which We Serve' (UA) (2d week). Six-a-day and plenty hefty at $20,000. Last week $28,000.

Paramount (M-P) (1,300; 33-44-60) —'Lucky Jordan' (Par) and 'Army Surgeon' (RKO), $14,000, about average. Last week 'Forest Rangers' (Par) and 'Ice-Capades Revue' (Rep), $12,000.

State (Loew) (3,200; 44-60)—'Serve' (UA). Single featured, fine on second frame, $14,500. Last week $19,000.

Translux (Translux) (900; 17-28-44-55) — 'Angels Over Broadway' (Col) and 'Can't Beat Law' (Mono). Okay $4,800. Last week 'Underground Agent' (Col) and 'Smith of Minnesota' (Col) $5,100.

CCNY Speeds Classes In the Film Technique

City College of New York is streamlining its course in film technique in order to speed up training of technicians' need in production of information and war training films by the armed forces.

Course in the 'Use of Film' and the 'History of Film' have been discontinued. City College Institute of Film Techniques will devote facilities exclusively to production personnel.

Course will now include editing, writing, sound recording and photography.

B'way Biz Still in High; 'Sergeant' Socko $82,000, 'Air Force' Strong 36G, 'Casa' Smash 56G at Pop Scale

All four new shows of major importance starting in downtown N. Y. during past week are doing big, while majority of holdovers retain their spark. Past weekend was exceptionally strong, with the take Sunday (7) in most cases exceeding that of Saturday, when it rained.

Exhibiting unusual pull is 'Immortal Sergeant,' which finished its first week at Roxy last night (Tuesday) at a whammo $82,000, aided by a stageshow including Connee Boswell, Herb Shriner and 'Lower Basin Street' band program. 'Air Force,' also ending first week last night, took sock $36,000 at Hollywood, second best week house has done. Another new Warner show packing 'em in is 'Casablanca,' at Strand on moveover from Hollywood, with Sammy Kaye band in third week as stage support. Smash $56,000 or better is likely. The second-run State may top a strong $28,000 with 'Journey for Margaret,' aided by vaude that includes Dave Apollon, Colstons and Block and Sully.

Champ holdovers are the Music Hall and Paramount shows. Former, now in eighth week with 'Random Harvest,' should do very fancy $96,000 or better and holds. 'Star-Spangled Rhythm,' in sixth week ending last night (Tuesday), with the Johnny Long band on its second, at Par, hit $57,000, extremely sturdy. 'Saludos Amigos' comes into Globe Friday (12) to catch Lincoln's birthday trade.

Estimates for This Week

Astor (Loew's) (1,140; 55-65-$1.10) —'Tennessee John' (M-G) (5th wk). For fourth week ended Monday night (8) $9,500, same as done prior stanza, poor. 'Human Comedy' (M-G) opens here March 2.

Capitol (Loew's) (4,620; 35-55-85-$1.10-$1.25)—'In Which Serve' (UA) (7th wk). Will top $28,000 this week (7th) and holds an eighth to become second picture in 25-year history of house to run that long here. Last week (6th), nice $33,000.

Criterion (Loew's) (1,062; 35-44-55-75-99-$1.10)—'Commandos Strike' (Col) (5th wk). Wound up fourth week last night (Tuesday) at $23,000, very fine, while prior lap (3d) built to $26,000.

Globe (Brandt) (1,250; 35-55-75-85-99-$1.10) — 'Margin for Error' (20th) (3d wk). On concluding six days mild $6,300. Last week $7,800, disappointing.

Hollywood (WB) (1,225; 65-75-$1.10-$1.25)—'Air Force' (WB) (2d wk). Begins first holdover session today (Wednesday); on initial seven days zoomed to $36,000, second best week ever registered by this theatre. Windup six days on 10th week of 'Casablanca' (WB), good $18,500.

Palace (RKO) (1,700; 28-35-44-55-65-75)—'Life Begins' (20th) (2d run) and 'Tarzan Triumphs' (RKO) (1st run). Okay $9,800. Last week 'Black Swan' (20th) (2d run) and 'Truck Busters' (WB) (1st run), near $10,000.

Paramount (Par) (3,664; 35-55-85-99-$1.10) — 'Star-Spangled Rhythm' (Par) (7th wk) and Johnny Long (3d wk). Maintains very consistent gait, strong $57,000 on week ended last night (Tuesday), sixth for picture, second for Long band. Prior round was big $59,000.

Radio City Music Hall (Rockefellers) (5,945; 44-55-85-99-$1.65)—'Random Harvest' (M-G) and stageshow (8th wk). Exceptionally steady, this week (8th) appearing stout $96,000 to beat last week (7th), when $95,000 was grossed. Holds over again.

Rialto (Mayer) (594; 28-44-55-75) 'Lucky Jordan' (Par) (3d wk). Fine $10,000. Last week, excellent $13,000. Holds over.

Rivoli (UA-Par) (2,002; 35-55-75-85-99)—'Shadow of Doubt' (U) (5th wk). Commences fifth stanza today (Wednesday); fourth held up well to reach $21,000, okay, while previous session (3d) was nearly $23,000. 'Amazing Mrs. Holliday' (U) is slated for Wednesday (24).

Roxy (20th) (5,886; 40-55-65-75-85-99-$1.10)—'Immortal Sergeant' (20th) and, on stage, Connee Boswell, Herb Shriner and 'Lower Basin Street' band unit (2d wk). Socko $82,000 on first week concluded last night (Tuesday). Last week, second for 'China Girl' (20th) and Guy Lombardo (2d wk), good $55,000.

State (Loew's) (3,450; 39-44-55-75-99-$1.10)—'Journey for Margaret' (M-G) (2d run) and Dave Apollon, Block and Sully, others. Topflight $28,000 or better. Last week 'Me My Gal' (M-G) (2d run) and Georgie Price, Bea Wain, others, $37,000, extremely good.

Strand (WB) (2,756; 35-55-75-85-99-$1.10)—'Casablanca' (WB) (1st wk) and Sammy Kaye (3d wk). Picture, moved from advanced-price run at Hollywood, combines with draught of Kaye band for smash $56,000 or better, holding over. Last week, sixth for 'Dandy' (WB) and second for Kaye, tasty $36,200.

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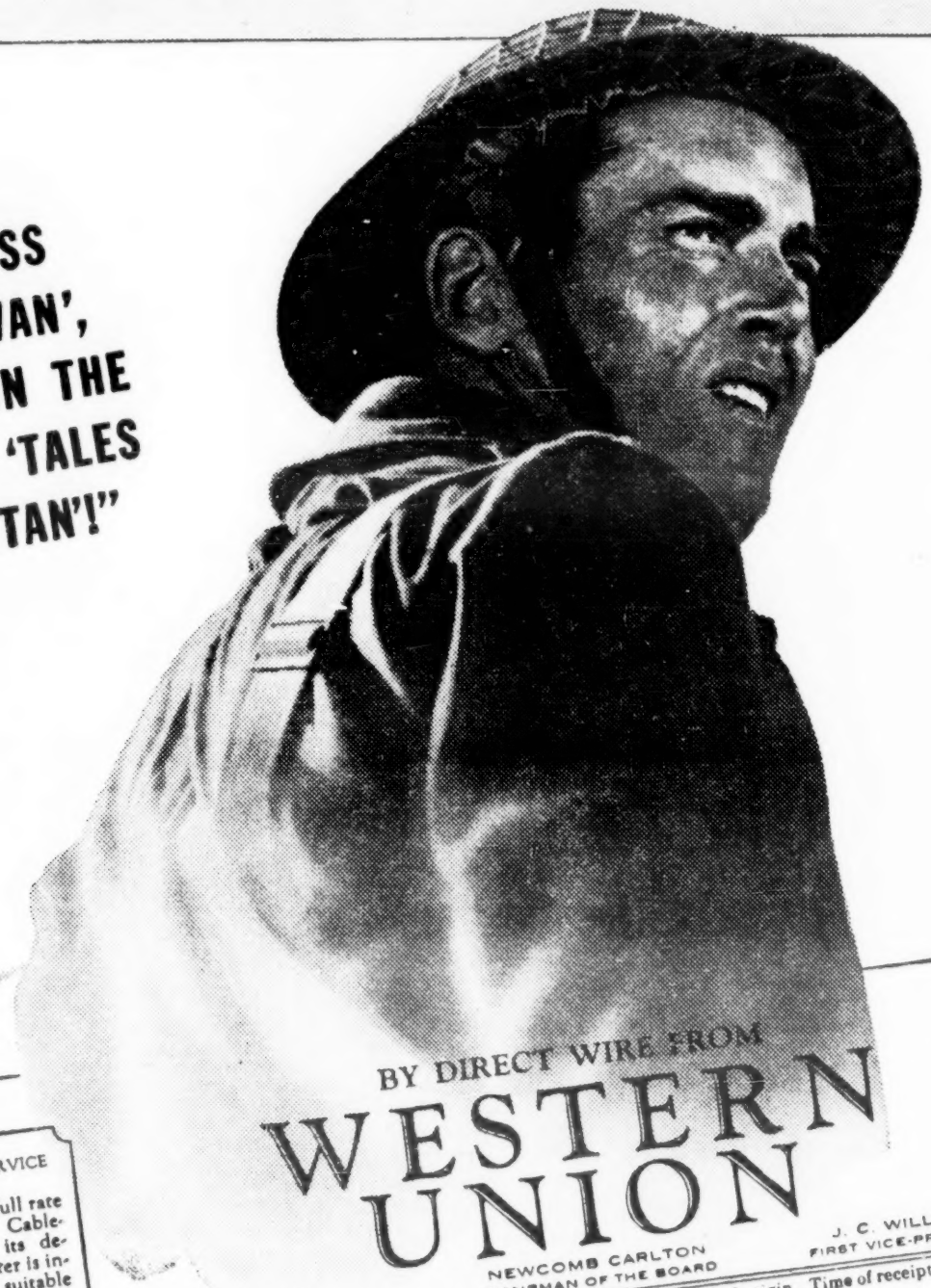

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March of Dimes . . . Feb. 18 to Feb. 24

A 20th CENTURY-FOX PICTURE

'Outlaw' Sockeroo $30,000, Frisco Preem; 'Casablanca' Torrid at 34G

San Francisco, Feb. 9.

Huge $160,000 gross of 'This Is The Army,' legiter, is failing to put a damper on picture attractions currently. List of hefty business is led by $34,000 for 'Casablanca,' at Fox, with 'The Outlaw,' on a reserved seat basis, doing great $30,000 in small Geary theatre. 'Commandos Strike at Dawn,' touching $23,000, is setting a new house record for Orpheum.

Estimates for This Week

Fox (F-WC) (5,000; 50-65)—'Casablanca' (WB) and 'Hidden Hand' (WB). Dynamite at $34,000. Last week, 'Star Spangled Rhythm' (Par) and 'We Are Marines' (20th-March of Time) (2d wk), magnificent $18,000.

Golden Gate (RKO) (2,850; 44-55-75) — 'Got Me Covered' (RKO) (2d wk) and new stage show. Terrific $28,000. Last week, $33,200, huge.

Orpheum (Blumenfeld) (2,440; 50-65)—'Commandos Strike' (Col) and 'McGuerins Brooklyn' (UA). Booming to new house record, at $23,000. Last week, 'Arabian Nights' (U) and 'Behind Eight Ball' (U) (3d wk). Trim $10,400.

Paramount (F-WC) (2,470; 50-65) —'Yankee Doodle' (WB) (2d wk). Sock $16,000. Last week, fine $24,000.

St. Francis (F-WC) (1,475; 50-65)—'Spangled Rhythm' (Par) and 'We Are Marines' (20th-March of Time) (moveover). Okay $8,000. Last week, 'Eyes in Night' (M-G) and 'Flying Fortress' (WB) (moveover), sad $6,000.

United Artists (UA-Blumenfeld) (1,100; 50-65)—'Married Witch' (UA) and 'American Empire' (UA) (4th wk). Good for $8,000 on long stretch. Last week, solid $9,100.

Warfield (F-WC) (2,650; 50-65)—'Life Begins' (20th) and 'War vs. Mrs. Hadley' (M-G) (2d wk). Nice $12,000. Last week, fine $18,000.

Geary (1,500; 55-$1.10) — 'Outlaw' (Hughes). Howard Hughes installed this in a legit theatre for premiere at $2.50 and on reserved seat basis. Near capacity audience is hitting great $30,000.

Key City Grosses

Estimated Total Gross
This Week **$2,685,900**
(Based on 26 cities, 181 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$1,873,600**
(Based on 27 cities, 187 theatres)

'Serve' Fair 19G But Pitt Leader

Pittsburgh, Feb. 9.

Penn started out strong with 'In Which We Serve,' Noel Coward picture, but since opening has started to drop sharply and probably will not end up at more than a fair $19,000. Shep Fields and 'Three Hearts for Julia' doing satisfactorily at the Stanley while 'Chetniks' and 'We Are Marines' pulling above expectations at Harris and will move to Senator for second week. Also okay is 'Casablanca,' playing third downtown session at Warner.

Estimates for This Week

Fulton (Shea) (1,700; 30-40-55)—'Shadow of Doubt' (U) (2d wk). Alfred Hitchcock shocker slipping sharply in holdover and unlikely to wind up with more than fair $5,500. Last week okay $9,500.

Harris (Harris) (2,200; 30-40-55)—'Chetniks' (20th) and 'We Are Marines' (20th). Heavy load of war stuff on this bill but it's selling satisfactorily and should hit close to $10,000. Last week 'Mrs. Hadley' (M-G) so-so $6,500.

Penn (Loew's-UA) (3,300; 30-40-55)—'Serve' (UA). Only fair at $19,000. Last week, second of 'Casablanca' (WB), fine at $18,500.

Ritz (WB) (800; 30-40-55)—'Hardy's Double Life' (M-G) (2d wk). Moved here from Stanley and just another picture for this small-seater. Won't do more than $2,200 if that. Last week, third of 'Once Upon Honeymoon' (RKO), around $2,300.

Senator (Harris) (1,750; 30-40-55) —'Mug Town' (U) and 'Strictly In Groove' (U). Just a filler and will have to be content with $2,000, maybe less. Last week, fifth downtown for 'Commandos Strike at Dawn' (Col). Paul Muni starrer finished strong to better than $2,500, giving picture around $9,000 in three weeks here on top of nearly $20,000 in fortnight at Harris.

Stanley (WB) (3,800; 30-44-55-66) —'Three Hearts for Julia' (M-G) and Shep Fields' band on stage. Can't be the picture, since it got set of year's worst notices, so Fields gets the major credit for nice $18,500. That's about his average here, but more potent than ordinarily in view of weak screen support. Last week 'Hardy's Double Life' (M-G) and Jimmie Lunceford orch swell $23,000.

Warner (WB) (2,000; 30-40-55)—'Casablanca' (WB). (Moveover). Heading for better than $8,000, good. Last week 'Silver Queen' (Par) and 'Dr. Gillespie's New Assistant' (M-G) slim $3,800.

'CASABLANCA'-VAUDE NIFTY 23½G, WASH.

Washington, Feb. 9.

Business bounced back to prosperity this week after blizzard and frozen streets tied up transportation for three days over the previous weekend. Keith's, with 'Arabian Nights,' after clocking $21,500 for a socko first week, dropped to $10,500 when the weather kept kids at home. 'Casablanca' and 'Palm Beach Story' will fight it out for top money this week.

Estimates for This Week

Capitol (Loew) (3,434; 28-39-44-66)—'Palm Beach Story' (Par) with vaudeville. Solid $25,000. Last week, 'China Girl' (20th) with vaudeville hurt by weather but good $22,000.

Columbia (Loew) (1,234; 28-44) —'Forest Rangers' (Par). Okay $6,000. Last week, 'Reunion in France' (M-G) satisfactory $5,500.

Earle (WB) (2,210; 28-39-44-66)—'Casablanca' (WB) with vaudeville. Nifty $23,500. Last week, 'Commandos Strike at Dawn' with vaudeville. Weather didn't hurt this one with sweet $24,000.

Keith's (RKO) (1,800; 40-50-65)—'Arabian Nights' (U). Second week socked by weather, but on holdover five days will get $10,000. Second week was $10,500 after sockeroo opener of $21,500.

Metropolitan (WB) (1,600; 28-44)—'Road to Morocco' (Par). Bangup business with $7,500 for second stanza. First was $9,500.

Palace (Loew) (2,242; 28-55)—'Black Swan' (20th). Will get $16,500 on second seven days after opening week smash of $23,500.

'Casablanca' Also Hot At Newark B.O., 26G

Newark, Feb. 9.

Timeliness of 'Casablanca' is paying off at the Branford. 'Black Swan,' held over at Proctor's, is another potent entry and has the SRO up for the second week in succession. 'Lucky Jordan,' linked with 'Ice-Capades' at the Paramount, is also torrid.

Estimates for This Week

Adams (Adams-Par) (1,950; 25-40-65-75-99)—'Undying Monster' (20th) with Glen Gray orch and others on stage, fair $14,500. Last week, 'Traitor Within' (Rep) and Cab Calloway band heading stage show, wow $19,500.

Branford (WB) (2,800; 30-35-60-75-90)—'Casablanca' (WB). Pic is being sold as a solo, a rarity in this double feature house, and ringing the bell with a boffo $26,000. Last week, 'Arabian Nights' (U) and 'Gorilla Man' (WB) (2d wk), okay $14,000.

Capitol (WB) (1,200; 30-35-60-75-90)—'Road to Morocco' (Par) and 'Hidden Hand' (WB). Strong $3,900. Last week, 'Never Lovelier' (Col) and '7 Days Leave' (RKO), cozy $3,700.

Paramount (Adams-Par) (2,000; 35-45-55-60-75) — 'Lucky Jordan' (Par) and 'Ice-Capades Revue' (Rep). Smash $24,000. Last week, 'Palm Beach Story' (Par) and 'Street of Chance' (Par) (2d wk), comfortable $13,800.

Proctor's (RKO) (3,400; 35-55-65-75-85-99)—'Black Swan' (20th) and 'Careful, Soft Shoulders' (20th) (2d wk). Looking for fat $19,000 after record-breaking $32,200 in opening stanza.

State (Loew's) (2,600; 30-40-55-65-85)—'In Which We Serve' (UA) (2d wk). Disappointing $13,000 and will be cut loose tomorrow (Wed), although figured for three weeks. Last week, $17,200, cheerful.

'Rhythm' Smash $38,000 in Two L. A. Houses, 'Casablanca' Big 47½G In Three, Both H.O.; 'Sergeant' $39,700

Broadway Grosses

Estimated Total Gross
This Week **$462,600**
(Based on 13 theatres)
Total Gross Same Week
Last Year **$351,800**
(Based on 13 theatres)

Los Angeles, Feb. 9.

Holdovers this week are getting the important money and showing the way in another week of great business. 'Casablanca' again is out in front in three Warner theatres with strong $47,500 combined total. 'Star Spangled Rhythm,' day-dating on holdover at the two Paramount theatres, is clicking off a smash $38,000 while 'Commandos Strike at Dawn' is in the select circle with $28,000 at Pantages and Hillstreet.

Andrews Sisters combo is proving potent coupled with 'Eyes of Underworld' at Orpheum for snappy $19,000. 'Immortal Sergeant' is smart to fair in four-house preem, doing only $39,700 at Chinese, Carthay Circle, State and Ritz initial weeks.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 33-44-55-65-85) — 'Immortal Sergeant' (20th) and 'Margin for Error' (20th). Fairish $4,500. Last week, 'In Which Serve' (UA), fine $6,800.

Chinese (Grauman-WC) (2,034; 33-44-55-65-85) — 'Immortal Sergeant' (20th) and 'Margin Error' (20th). Smart $10,000. Last week, 'In Which Serve' (UA). Below smash expectations but good $10,600.

Downtown (WB) (1,800; 33-44-55-65-75-85)—'Casablanca' (WB) (2d wk). Still smashing through dandy $17,500 after terrific $21,800 last week.

Hawaii (G&S) (1,100; 33-44-55-65-75-85)—'Cat People' (RKO) and 'Gorilla Man' (WB) (4th wk). Nice coin at $5,500. Third week, big $8,000.

Hollywood (WB) (2,756; 33-44-55-65-75-85)—'Casablanca' (WB) (2d wk). Continuing sensational pace with stout $16,000. First week, record $17,900.

Orpheum (D'town) (2,200; 33-44-55-65)—'Eyes of Underworld' (U); Andrews Sisters and Muzzy Marcellino ork on stage. Andrews Sisters mostly responsible for hefty $19,000. Last week, 'Mug Town' (U) with Ritz Brothers on stage, healthy $17,000.

Pantages (Pan) (2,812; 33-44-55-65-75)—'Commandos Strike' (Col) and 'Night Remember' (Col) (2d wk). Holding nicely at $13,500. First stanza, great $18,300.

Paramount (F&M) (3,389; 33-44-55-65-75-85)—'Star Spangled Rhythm' (Par) and 'Wrecking Crew' (Par) (2d wk). Sweet $25,000. First week, smash $31,000.

Paramount Hollywood (F&M) (2,204; 33-44-55-65-75-85) — 'Star Spangled Rhythm' (Par) (2d wk). Still great at big $13,000. Last week, socko $18,200.

RKO Hillstreet (RKO) (2,875; 33-44-55-65)—'Commandos Strike' (Col) and 'Night Remember' (Col) (2d wk). Excellent $14,500. Last week, grand $21,000.

State (Loew's-WC) (2,204; 33-44-55-65-85)—'Immortal Sergeant' (20th) and 'Margin Error' (20th). Smart $19,000. Last week, 'In Which Serve' (UA), below expected smash biz but still good $16,500.

United Artists (UA-WC) (2,100; 33-44-55-65-85)—'In Which Serve' (UA). Moveover downtown first-run, good $5,000. Last week 'Stand by Action' (M-G) and 'McGuerins' (UA), good $5,400.

Wilshire (F-WC) (2,296; 33-44-55-65-85)—'In Which Serve' (UA). Moveover okay $5,500. Last week, 'Stand by Action' (M-G) and 'McGuerins' (UA), fair $4,100.

Wilcox (WB) (2,756; 33-44-55-65-75-85)—'Casablanca' (WB) (2d wk). Slick $14,000. First week, socko $17,000.

Ritz (F-WC) (1,372; 33-44-55-65-85)—'Immortal Sergeant' (20th) and 'Margin Error' (20th). Profitable $6,200. Last week, 'In Which Serve' (UA), trim $7,500.

Four Star (UA-WC) (900; 33-44-55-65)—'In Which Serve' (UA). Okay $2,500. Last week 'Random Harvest' (M-G) (4th wk), nice $4,300.

Vogue (Vogue) (920; 33-44) — 'Blackout Murders' (Rep) and 'City Silent Men' (PRC). Flashy $2,100. Last week 'Truck Busters' (WB) and 'Pay-Off' (PRC), okay $1,500.

Cincy Humming; 'Commandos' 16G

Cincinnati, Feb. 9.

Continued flow of class product is keeping turnstiles twisting at fast '43 pace. For the second time within three weeks five-figure marks are being recorded by three houses. In the order of returns these draws are 'Random Harvest,' which is opening a run at the Capitol; 'Commandos Strike at Dawn,' Palace, and 'Crystal Ball,' Albee.

Estimates for This Week

Albee (RKO) (3,300; 33-40-44-55) —'Crystal Ball' (UA). Fairly good $12,000. Last week 'Keeper of Flame' (M-G), at 33-40-50 scale, big $18,000.

Capitol (RKO) (2,000; 40-50-60)—'Random Harvest' (M-G). Starting indef run with a smash $17,000. Last week 'Yankee Doodle Dandy' (WB) (6th wk), all right $4,500, totaling $50,500 for engagement at 33-40-50 scale.

Family (RKO) (1,000; 20-30)—'Time to Kill' (20th) and 'Lucky Legs' (Col), split with 'Mugtown' (U) and 'Mysterious Rider' (PRC). Normal $2,200. Same last week on 'Renault's Secret' (20th) and 'Stand By, All Networks' (Col), divided with '7 Miles from Alcatraz' (RKO) and 'Boss of Big Town' (PRC).

Grand (RKO) (1,430; 33-40-50)—'Casablanca' (WB). Second week of moveover. Sock $7,000 after last week's lofty $10,500. Pic fetched $19,000 in opening stanza at the Albee.

Keith's (Libson) (1,500; 33-40-50)—'Keeper of Flame' (M-G). Switched from Albee for second week. Okay $6,000. Ditto last week for 'Andy Hardy's Double Life' (M-G) (2d run).

Lyric (RKO) (1,400; 33-40-50)—'Hardy's Double Life' (M-G). Second transfer for third week on main line. Fair $4,000. Last week 'Road to Morocco' (Par), sixth week on front stem, swell $4,000 and bagging $62,000 for the run; top speed for this burg.

Palace (RKO) (2,600; 33-40-44-55) —'Commandos Strike at Dawn' (Col). Great $16,000. Last week 'Pittsburgh' (U), at 33-40-50 scale, hazy $8,000.

Shubert (RKO) (2,100; 33-40-50)—'Hitler's Children' (RKO). Third week of moveover. Okay $4,500. Last week, very good $6,000. Film pulled $37,500 in first fortnight, including Cincy modern record $27,500, for preem at Albee.

Monroe Orch Plenty Live Despite 'Dead Body' In Philly at Strong $27,500

Philadelphia, Feb. 9.

Despite renewed activity by the OPA against pleasure drivers over the weekend, the film palaces were filled to bulging and biz continues to hold up its bullish pace of the previous sesh.

Estimates for This Week

Aldine (WB) (1,303; 35-46-57-68-75)—'Journey for Margaret' (M-G). Fine $13,000. Last week 'Bambi' (RKO) slid to $10,500 after big beginning.

Arcadia (Sablosky) (600; 35-46-57-68-75) — 'Reunion in France' (M-G) (2d run). Okay $3,800. Last week, 'Life Begins at 8:30' (20th) good $3,500 for second run.

Boyd (WB) (2,569; 35-46-57-68-75) —'Random Harvest' (M-G) (2d wk). Smash $28,500 after terrific $33,000 for opener.

Earle (WB) (2,768; 35-46-57-68-75) —'Over Dead Body' (20th) with Vaughn Monroe orch. Getting heavy play from zoot-suitors to the tune of $27,500. Last week, 'Night to Remember' (Col) and Jan Savitt and Nicholas Bros. on stage netted okay $23,800.

Fox (WB) (2,425; 35-46-57-68-75)—'China Girl' (20th) (2d wk). Fine $14,800 after bangup $23,500 for opener.

Karlton (WB) (1,066; 35-46-57-68-75)—'Aldrich, Editor (Par). First run for latest edition of Aldrich series took severe lacing by crix and registering sour $2,200. Last week, 'Forest Rangers' (Par) fairish $4,000 for second run.

Keith's (WB) (2,220; 35-46-57-68-75)—'Palm Beach Story' (Par) (2d run). Satisfactory $6,500. Last week 'Black Swan' (20th) solid $6,200 for second run.

Mastbaum (WB) (4,692; 46-57-75)—'Casablanca' (WB) (4th wk). Still in high gear with $21,500 after elegant $25,000 for fourth canto.

Stanley (WB) (2,916; 35-46-57-68-75)—'Commandos Strike at Dawn' (Col). Got solid shot-in-arm by predawn premiere last Wednesday (3) and garnering good $26,500 plus husky $4,800 for special Sunday showing at Earle.

Stanton (WB) (1,457; 35-46-57-68-75) — 'Aircraft Missing' (UA). Good $8,800. Last week 'Nightmare' (U) good $5,900 for second trip.

Marin Ticketed

Hollywood, Feb. 9.

'Two Tickets to London,' starring Michele Morgan, is Edwin L. Marin's first chore as producer-director at Universal.

Marin had previously directed 'Invisible Agent' and 'Paris Calling' on the same lot.

NATIONAL BOXOFFICE SURVEY

'In Which We Serve' (UA), 'Casablanca' (WB), 'Star Spangled Rhythm' (Par), 'Commandos Strike at Dawn' (Col) and 'Immortal Sergeant' (20th) continue providing the big coin at key city deluxers this week. Of the new entries, 'They Got Me Covered' (RKO) and 'Air Force' (20th) look the most potent although 'The Outlaw' (Hughes) shows promise based upon its initial week in San Francisco.

'Casablanca' looms as top grosser currently, being in more of the important keys and running up smash totals nearly everywhere. Outstanding is the $47,500 on second sesh in three Los Angeles theatres, near record $29,000 in Cleveland, socko $56,000 or better in N. Y. (pop scale after long run at advanced prices), and solid $52,000 in Chicago with vaude. It is topping San Francisco with torrid $34,000 and will be a big $20,000 in two Denver houses. Picture also is sockeroo in Portland, where leading city in third week; Seattle, Providence, Washington, Philly, Newark and Buffalo. Also strong on moveovers. 'Rhythm' is merely repeating previous weeks' great biz, being especially strong in N. Y., Boston and L. A., latter city getting terrific $38,000 on holdover in two spots.

'Serve' is leading St. Louis at $18,000, K. C. and Indianapolis. It is sensational $24,000 in Pittsburgh, giant $34,500 in two Boston spots on holdover, great in Cleveland, $28,000 in seventh N. Y. week, holding for eighth session at Capitol, to be the second picture to go that long in house's 25-year history. Elsewhere it is also strong, but listed only so-so on second Newark stanza and merely good on moveover in L. A., where it lasted only one week in deluxers. 'Commandos' still is striking high figures in Cincy, Seattle, Philly, L. A., and N. Y. It may hit a record in Frisco with bangup $23,000.

'Sergeant,' while socko $82,000 at N. Y. Roxy, is merely good $39,700 in four L. A. theatres and nice on K. C. holdover. 'Outlaw' is heading for near capacity $30,000 in Frisco preem, on reserved-seat, upped scale run. 'Air Force,' on its initial week in N. Y. at advanced prices, looks great $36,000.

'Got Me Covered,' latest Bob Hope starrer, is repeating its big Frisco business with smash $17,000 for possible record in Buffalo. It is terrif on second Frisco sesh. 'Hitler's Children' (RKO) is okay on third week of Cincy moveover and nice in St. Louis. Other key city spots are being lined up for this one. 'Pittsburgh' (U) came into limelight again, being smash $22,000 in Cleve., topping Louisville, okay on Chicago holdover, Seattle m.o. and first week in Indianapolis. High mark for picture with same three stars as 'The Spoilers,' also a U-Feldman filmer, is five-week run in San Diego.

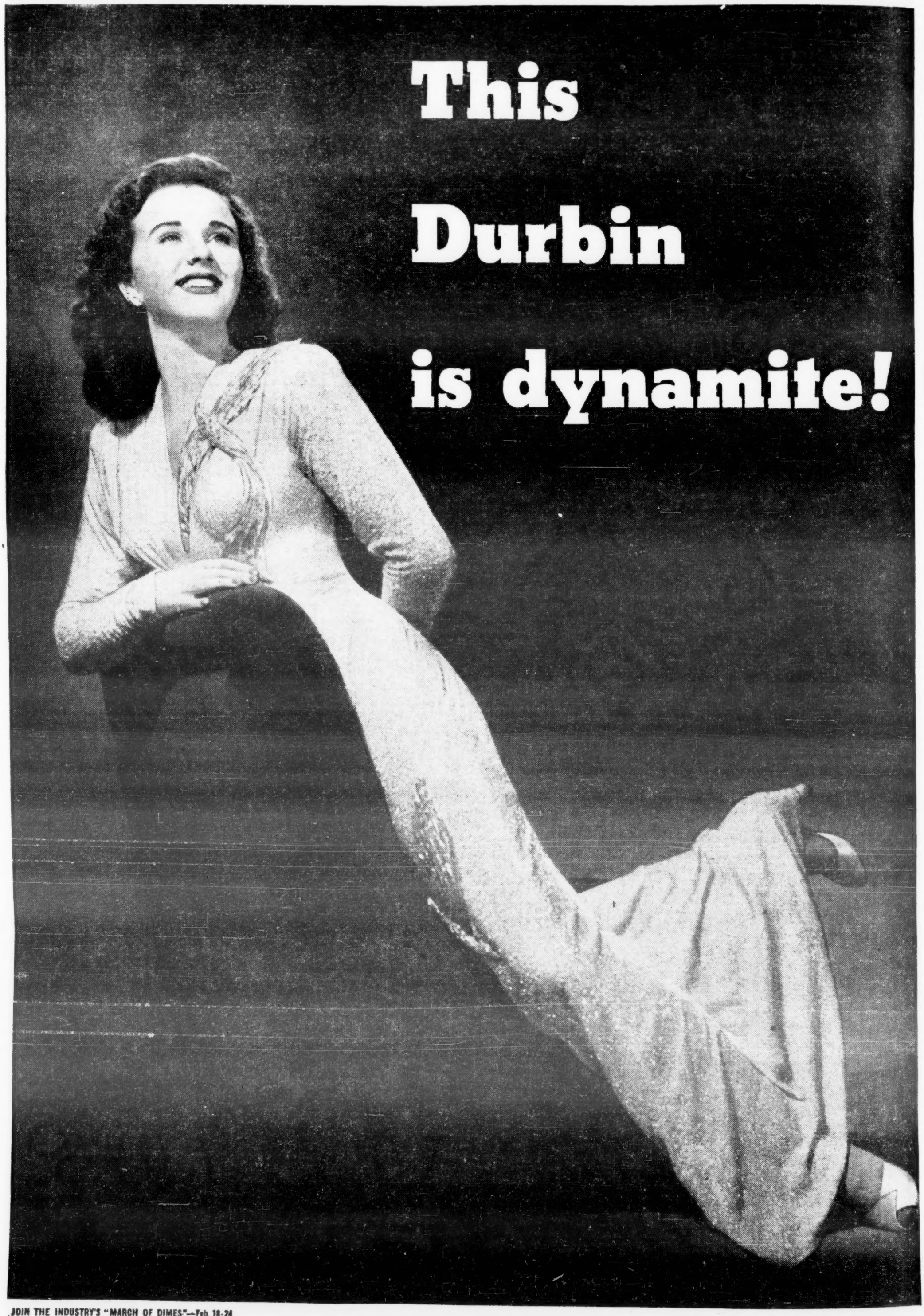
From the keys: 'Meanest Man in World' (20th), pacing Omaha with $10,000; 'Johnny Comes Marching Home' (U), $9,900 in Omaha; 'China Girl' (20th), fine $14,800, Philly; 'Random Harvest' (M-G), big $37,000 on Chi holdover in two spots, sock $28,500 in second Philly sesh, smash $17,000, Cincy; 'Yankee Doodle' (WB), great fourth week, Brooklyn; 'Lucky Jordan' (Par), smash $24,000, Newark; 'Arabian Nights' (U), strong $20,000 on third Chi sesh and powerful $24,000 in Boston; 'Whistling in Dixie' (M-G), wow in Seattle and Brooklyn.

If I Ain't Feelin' That Way I Ain't A-ridin'

Hollywood, Feb. 9.

You can't force a cowboy to ride if he doesn't feel like riding, even though you offer him $100 a day. That was the reply of the Screen Actors Guild to a major studio complaint that buckaroos refused to work for less than $16.50 per diem.

SAG explained that the agreement covered only minimum wages, and that a rider was free to negotiate for higher wages. Current minimum is $11 but the western horsemen declare it is worth more than that to risk life and limb in chases through yonder canyons.



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Produced and Directed by
BRUCE MANNING

UNIVERSAL PICTURES

'CARGO' BIG 11G IN OKAY MPLS.

Minneapolis, Feb. 9.

Holdovers occupy the spotlight currently. There's apparently no ending the 'Yankee Doodle Dandy' run. Last week was announced as 'positively' the last, but business held at such a high level as to necessitate retention for a sixth stanza. Public demand for 'Me and My Gal' and 'Who Done It?' also called for second weeks.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'Wrecking Crew' (Par) and 'Gorilla Man' (WB), dual first-runs. In for five days and heading for good $2,400. 'Time to Kill' (20th) and 'One Dying Night' (Col), also dual first-runs, open Thursday (11). Last week 'American Empire' (UA) and 'Gildersleeve' (RKO), split with 'Yanks Are Coming' (PRC) and 'Moonlight in Havana' (U), all dual first-runs, fine $3,000 in nine days.

Century (P-S) (1,600; 30-40-50)—'White Cargo' (M-G). Mixed opinions about this one, but it has had good publicity and advertising and is cashing in on them and the stage play's prestige, plus the Lamarr name. Strong $11,000 indicated. Last week 'Mrs. Hadley' (M-G) (2d wk), okeh $4,600 after strong $7,200 first canto.

Gopher (P-S) (1,000; 28-30)—'Night to Remember' (Col). Cast names responsible for trade, although picture isn't highly regarded. Fair $4,000 indicated. Last week 'Sin Town' (U), good $3,900.

Lyric (P-S) (1,091; 30-40-50)—'Yankee Doodle Dandy' (WB) (6th wk). Big $5,000 seen. Last week, astonishing $5,500.

Orpheum (P-S) (2,800; 30-40-50)—'Reunion in France' (M-G). Good $8,000 pace. Last week, 'Who Done It?' (U), fine $10,000.

State (P-S) (2,300; 30-40-50)—'For Me and My Gal' (M-G) (2d wk). After highly profitable $15,000 first week, should chalk up neat $9,000.

Uptown (Par) (1,100; 30-40)—'Palm Beach Story' (Par). First neighborhood showing. En route to big $4,200. Last week 'Forest Rangers' (Par), good $3,800.

World (Par-Steffes) (350; 30-40-50-55)—'Who Done It?' (U) (2d wk). Moved here after nifty week at Orpheum and looks like strong $2,500 on top of heavy $10,000. Last week 'Black Swan' (20th) (3d wk), fine $2,800 after nearly $21,000 in initial fortnight.

DETROIT BIZ HOLDS UP; 'NIGHTS' DUAL SOCK 40G

Detroit, Feb. 9.

Neither rationing nor blizzards interrupt the steady run of strong biz here. Only two fresh bills hit the loop this session with holdovers and return pix riding it out on the continued boom.

Estimates for This Week

Adams (Balaban) (1,700; 50-65)—'China Girl' (20th) (2d wk) and 'Man in Trunk.' Former moved over after sound week at Fox, with fair $7,300 indicated. Last week, 'Pittsburgh' (U) and 'Night to Remember' (Col) (2d wk), sock $8,300.

Broadway-Capitol (United Detroit) (2,800; 50-65)—'Once Upon Honeymoon' (RKO) and 'Aldrich, Editor' (Par) (2d wk). Pair moved from Michigan, looks for nice $9,000. Last week, 'Gentleman Jim' (WB) (3d wk) and 'Aircraft Missing' (UA) (2d wk), sound $8,000.

Fox (Fox-Michigan) (5,000; 50-65)—'Arabian Nights' (U) and 'Life at 8:30' (20th). Sock $40,000. Last week, 'China Girl' (20th) and 'Johnny Comes Marching Home' (U), great $30,000.

Madison (United Detroit) (1,800; 50-65)—'Sister Eileen' (Col) and 'Navy Comes Through' (RKO). Combination making a return to the loop looks for fine $8,000. Last week, 'Fantasia' (RKO) and 'Gildersleeve' (RKO) (2d wk), repeated downtown after being sold solidly through music classes, schools, etc., for $10,000 after sharp $12,000 in first week.

Michigan (United Detroit) (4,000; 50-65)—'White Cargo' (M-G) and 'Gillespie's Assistant' (M-G). Great $24,000 Last week, 'Once Upon Honeymoon' (RKO) and 'Aldrich, Editor' (Par), fine $22,000.

Palms-State (United Detroit) (3,000; 50-65)—'Yankee Doodle' (WB) and 'Fighting Engineers' (UA) (2d wk). Repeating in the loop at regular prices, this is registering as well as it did during the first time around at the increase, with $10,000 being tucked in for the second week after big $20,000 in first week.

United Artists (United Detroit) (2,000; 50-65)—'Stand By for Action' (M-G) and 'Eyes in Night' (UA) (3d wk). Still holding up with $8,000 for this session after $14,000 last week.

'Casa' Still Sockeroo $12,000 in 3d Wk., Port.

Portland, Ore., Feb. 9.

'Casablanca' is taking the play away from opposition currently, although in third session at the Broadway. Continues pacing field.

Estimates for This Week

Broadway (Parker) (1,900; 40-50-65)—'Casablanca' (WB) and 'McGuerins from Brooklyn' (UA). Smash $12,000, top coin in town, despite third stanza. Second week, close to first, terrific $14,400.

Mayfair (Parker-Evergreen) (1,500; 40-50-65) — 'Navy Comes Through' (RKO) and 'Mountain Rhythm' (Rep) (1st wk). 'Navy' moved from Orpheum for third week. Oke $5,200. Last week 'Whistling Dixie' (M-G) and 'Call Canyon' (Rep) (3d wk), nice $5,800.

Orpheum (Hamrick - Evergreen) (1,800; 40-50-65)—'Big Street' (RKO) and 'Dangerous Night' (Col). Good $8,000. Last week 'Navy Comes Through' (RKO) and 'Over Dead Body' (20th) (2d wk), high $8,600 and moved to Mayfair.

Paramount (H-E) (3,000; 40-50-65)—'Beach Story' (Par) and 'Army Surgeon' (RKO) (2d wk). Nice $8,500. First week, swash $14,500.

United Artists (Parker) (1,000; 40-50-65)—'Yankee Doodle' (WB) (4th wk). Satisfactory $6,500. Third week, ditto.

'COMMANDOS'-VAUDE WOW 20G IN BALTO

Baltimore, Feb. 9.

Action continues bullish here along the entire downtown front. 'Commandos Strike at Dawn' is chalking up a rosy take at the combo Hipp, and 'Casablanca,' ideally spotted at the Stanley, is making that oversized deluxer count for big returns. 'China Girl' is also maintaining a steady pace at the New as the rest of the town, mostly h.o., is also faring well.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-28-33-44-55)—'In Which We Serve' (UA) (2d wk). Consistent at indicated $13,000 after highly potent $19,900 on first try.

Hippodrome (Rappaport) (2,240; 17-28-38-44-55-66) — 'Commandos' (Col), plus vaude. Wow $20,000 possible. Last week, 'Cat People' (RKO), leaning on Earl Carroll's 'Vanities' on stage, combined for solid $19,100.

Keith's (Schanberger) (2,406; 17-28-35-44-55) — 'Palm Beach Story' (Par) (2d wk). Holding nicely at $10,000 after highly satisfying $14,200 on initial sesh.

Maryland (Hicks) (1,290; 28-38-55)—'Heart Belongs to Daddy' (20th) plus vaude headed by The Pied Pipers. Holding allright pace to possible $8,000. Last week, 'Secrets of Co-Ed' (Mono) and vaudeville, $7,700.

Mayfair (Hicks) (980; 25-50)—'Silver Queen' (UA) (2d wk). Average $4,000 after nice $5,200 on first try.

New (Mechanic) (1,680; 17-28-40-55)—'China Girl' (20th). Drawing steady daytime response to offset the nocturnal slack with $7,000 in view, okay for limited-seater. Last week, 'Black Swan' (20th) wound up smash five-week run of $31,200.

Stanley (WB) (3,280; 17-28-38-40-55) — 'Casablanca' (WB). Ideally spotted for maximum publicity value and cashing in also on strong critical response, with $22,000 reported as the wow figure. Last week, third of 'Now Voyager' (WB), added a steady $7,800 to solid total of $32,200 for previous brace.

Valencia (Loew's-UA) (1,450; 17-28-44-55)—'3 Hearts for Julia' (M-G). Drawing some response, figured at $4,500. Last week, 'Andy Hardy's Double Life' (M-G), in moveover from downstairs Century, did very well at $5,300.

'Pittsburgh' Dual Tops Louisville at $10,000

Louisville, Feb. 9.

No smash business on the local b.o. horizon, but pace is going nicely and comparing very favorably with previous weeks. Temperature is warmer, but with the lack of gas, motorists are held close to the home base, and get their recreation in the downtown pic houses.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-40-50)—'Palm Beach Story' (Par) and 'Wrecking Crew' (Par). Clicking on moveover, $3,500. Last week 'Commandos Strike' (Col) and 'Night to Remember' (Col), good $3,400.

Kentucky (Switow) (1,250; 15-25)—'Girl Trouble' (20th) and 'Rio Rita' (U). Aiming for okay $1,600. Last week 'Never Lovelier' (Col) and 'Rio Rita' (U), sturdy $1,700.

Loew's State (Loew's) (3,300; 30-40-50)—'3 Hearts for Julia' (M-G) and 'City Without Men' (Col). Catching good quota of femme trade, and soldier biz is strong weekend booster. Should tally excellent $8,500. Last week 'Crystal Ball' (UA) and 'Boston Blackie' (Col), all right $8,000.

Mary Anderson (Libson) (1,000; 30-40-50) — 'Yankee Doodle' (WB) (6th wk). Looks like good $3,500. Last week (5th), fine $3,800.

Rialto (Fourth Avenue) (3,400; 30-40-50)—'Pittsburgh' (U) and 'How's About It' (U). Slick $10,000. Last week 'Palm Beach Story' (Par) and 'Wrecking Crew' (Par) turned in fine $9,000 and moveover.

Strand (Fourth Avenue) (1,400; 30-40-50)—'Dead Body' (20th) and 'We Are Marines' (20th). Nice $3,800. Last week 'Lucky Jordan' (Par) and 'Avengers' (Par), good $3,600.

'We Serve' Huge $13,000 K.C. Topper; 'Sergeant' Nice 8G in 3-House H.O.

Kansas City, Feb. 9.

Warm weather hypoed grosses at all downtown deluxers over weekend, continuing the upward trend of last week. 'Immortal Sergeant' at Esquire, Uptown and Fairway day-and-daters, is the lone h.o. 'In Which We Serve,' prize-winner at the Midland, is tops this week.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-35-50) — 'Immortal Sergeant' (20th) (2d wk). Lusty $8,000 after torrid $12,500 initial stanza.

Midland (Loew's) (3,500; 11-35-50)—'In Which Serve' (UA). Big $13,000. Last week, 'Crystal Ball' (UA) and 'City Without Men' (Col), pleasant $9,500.

Newman (Paramount) (1,900; 11-35-50) — 'Forest Rangers' (Par). Healthy $11,000. Last week, 'Now, Voyager' (WB) (3d wk), nice $7,500 after $21,000 take for two opening rounds.

Orpheum (RKO) (1,600; 11-35-50)—'Glass Key' (Par) and 'Aldrich, Editor' (Par). Oke $8,500. Last week, 'Cat People' (RKO) and '7 Miles Alcatraz' (RKO) (2d wk), steady $7,500 following crackerjack $10,000 initial frame.

Tower (Fox-Joffee) (2,110; 11-35)—'Mountain Rhythm' (Rep) and 'Heart Golden West' (Rep) plus vaude. Okay $7,500. Last week, 'Daring Young Man' (Col) and vaude, fine $9,500.

'Daddy'-Scandals 15G, Indpls.; 'Serve' Big 12G

Indianapolis, Feb. 9.

Paced by Loew's 'In Which We Serve,' straight filmers are holding close to average this week. 'George White's Scandals' is pulling 'Heart Belong to Daddy' to brisk figure at Circle.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-40-55)—'Heart Belongs to Daddy' (Par) with 'George White's Scandals' on stage. Pull of established name ought to help it to o.k. $15,000. Last week 'Dead Body' (20th) plus Charlie Barnet orch, disappointing $12,500.

Indiana (Katz-Dolle) (3,300; 28-33-44)—'Pittsburgh' (U) and 'Johnny Comes Marching' (U). Fair enough $9,000. Last week 'Beach Story' (Par) and 'Wrecking Crew' (Par), $9,100.

Keith's (Ind) (1,200; 28-33-44-55)—'Daring Young Man' (Col) with vaude. Okay $4,800 in four-day run. Last week 'Fiesta' (UA) and vaude, good $4,700.

Loew's (Loew's) (2,450; 28-33-44)—'In Which Serve' (UA). Playing single after hefty build-up, strong $12,000. Last week 'Crystal Ball' (UA) and 'Lucky Legs' (Col), so-so $8,800.

Lyric (Katz-Dolle) (1,850; 28-33-44)—'Casablanca' (WB) and 'Behind 8 Ball' (U). Good $3,500 in second moveover week after $4,500 first stanza.

'Whistling'-'Journey' Neat 18G in B'klyn

Brooklyn, Feb. 9.

Good clear weather for a change, and Loew's Metropolitan with 'Whistling in Dixie' and 'Journey for Margaret' is leading all the downtown deluxers. Fourth week of 'Yankee Doodle Dandy' at Fabian Fox is satisfactory.

Estimates for This Week

Albee (RKO) (3,274; 30-50-65)—'Arabian Nights' (U) and 'Sherlock Holmes and Secret Weapon' (U). Quiet $15,000 in view. Last week, 'Black Swan' (20th) (2d wk), and 'It Comes Up Love' (U), nice $18,000.

Fox (Fabian) (4,023; 30-50-65)—'Yankee Doodle' (WB) (4th wk). Attractive $15,000 anticipated. Last week, nifty $17,000.

Met (Loew's) (3,618; 30-50-65)—'Whistling' (M-G) and 'Journey' (M-G). Attractive $18,000. Last week, 'Me and My Gal' (M-G) and 'Omaha Trail' (M-G) (3d wk), pleasant $16,000.

Majestic (Siritsky) (1,850; 25-50)—'Thunder in City' (PRC) and 'Lady from Chungking' (PRC). Passable $2,000. Last week, 'Devil Bat' (Indie) and 'Boss of Big Town' (PRC), ditto.

Paramount (Fabian) (4,126; 30-50-65)—'Palm Beach Story' (Par) and 'Gorilla Man' (WB) (2d wk). Okay $15,000. Last week, healthy $21,000.

Strand (WB) (2,950; 30-50-65)—'Ice-Capades Revue' (Rep) and 'Boston Blackie Goes Hollywood' (Col) (2d wk), so-so $5,000. Last week, okay $6,000.

Uncle Sam's Callboard

Continued from page 4

legit as 'Rednar, The Magician,' has the local constabulary in a dither. Following his appearance in a KLZ radio program, 'Here Is The Army,' Radner challenged local public to keep him from escaping from any manacling device they have. Police tried handcuffs, leg irons, straight jackets and every restraining implement they could dig up, but Radner got out of every one.

Now he has challenged local banks to try locking him in their heaviest vaults, also wants coppers to bind him in irons, place him in a straight jacket, tie him in a bag and suspend him from a rope on the flagpole atop local Shirley Savoi hotel. No takers yet.

His commanding officer recently forbade him to try stopping a bullet with his teeth at local miners' convention. Radner complied with the CO's wishes, although he certainly doesn't have to fear being locked up in the guardhouse.

Hollywood Contingent

Hollywood, Feb. 9.

Peter Herald, film studio press agent, army.

Joe Biroc, studio cameraman, army signal corps.

George Montgomery, screen actor, army.

Winton Hoch, technicolor cameraman, navy.

Ben Peskay, film theatre owner, army.

Mickey Reilly, film cutter, marines.

David Buell, studio technician, army air force.

Jerry Bialac, studio technician, army air force.

John Jennings, studio technician, army air force.

Bruce Edwards, screen actor, navy.

William Logg, studio technician, army air force.

William Kiernan, studio set decorator, army.

Mitchell Gertz, Hollywood agent, army.

Dick Grace, film stunt man, army air corps.

Ralph Langley, studio technician, army air corps.

Paul Neighbors, orch leader, army.

Joe Allen, screen actor, army air force.

Jeff Corey, screen actor, navy.

Bert Pirosh, film booker, army.

Michael Harvey, screen actor, army.

Stanley Campbell, studio make-up man, army.

Fred Knudtson, film editor, Army Air Force.

Don Brown, studio technician, Army.

Howard Thennes, studio technician, Army.

Walter Shenson, studio p.a., Army Air Force.

Mpls. Farewells Podoloff

Minneapolis, Feb. 9.

Twin City Variety club and members of the film industry tendered a farewell party to Joe Podoloff, 20th-Fox branch manager, granted leave of absence by the company to accept a commission as lieutenant, junior grade, in the U. S. Navy. He reports at Camp Schuyler, N. Y., Feb. 15 for basic training.

Newark's Canteen

Newark, Feb. 9.

American Theatre Wing here is seeking 600 volunteer women workers to assist in operating the local Stage Door Canteen, which is set to open early in March.

Registration for volunteers began Monday (8), and Wing office was swamped with petitions.

Pros in Army Show

Seattle, Feb. 9.

Four former New York actors will be involved in the all-soldier revue, 'Sound Off,' opening Saturday night (13) at the Metropolitan theatre here. They are Pvts. John O'Dea, Alan Brock, Dan Frazer and Jim Ball.

O'Dea, co-author and director of the revue, appeared in various Broadway shows. Brock was formerly with Music Corp. of America, and previously an actor. Frazer was inducted from the cast of 'Strip for Action,' and Ball was an NBC announcer and in the cast of Billy Rose's 'Aquacade.'

Makarenko's Defense Work

Philadelphia, Feb. 9.

Daniel Makarenko, former legit and screen actor, has been located here at work as a machinist at a local war plant.

Makarenko, who appeared last summer with a stock company at Medford, N. J., has been at work for the past three months on a precision drill. He started in vaudeville in 1906 and was a member of the Broadway casts of 'Overture,' 'Adam Had Two Sons,' and 'Relations.' He played bit parts in films and was technical advisor for the film, 'Siberia.' He started in films in the old Lubin studios in Philly.

New Inductees: Pvt. Dominic Rebecca (former member 'Pansy the Horse'), Pvt. Benjamin Klein (Lewis & Van).

Transfer: Pvt. Tom Darlington (former Philly band leader), from Army Reception Center, New Cumberland, Pa., to Army Air Base, New Orleans.

KCKN M.C. To Merchant Marine

Kansas City, Feb. 9.

C. Edward Clarke, announcer and m.c. at KCKN, has reported for service in the merchant marine.

Don Ashbaugh in Again

Sgt. Don 'Pop' Ashbaugh, who saw service in World War I and then entered Hollywood flackeries to later become assistant to Terry DeLapp at Paramount, is back in the army at Buckley Field, Colo. He's just been appointed editor of the station's weekly four-sheet newspaper.

'Serve' Zowie 19G In Hot Providence

Providence, Feb. 9.

With films practically the only medium of entertainment hereabouts, main stemmers are reaping a harvest.

Estimates for This Week

Albee (RKO) (2,300; 30-40-50)—'Pittsburgh' (U) and 'Army Surgeon' (RKO). Additional three-day run holds promising $4,000. Bill changes tomorrow (10). First week's run carried to nifty $12,000.

Carlton (Fay-Loew) (1,400; 30-40-50) — 'Andy Hardy's Double Life' (M-G) and 'Stand By All Networks' (M-G) (2d run). A sturdy favorite and headed for very good $3,500. Last week 'Crystal Ball' (UA) and 'Northwest Rangers' (M-G) (2d run), good $3,200.

Fay's (Indie) (2,000; 29-39-50)—'That Other Woman' (Rep) and Olyn Landick heading stage show. Attracting considerable attention to lift take to snappy $7,800. Last week 'Dr. Renault's Secret' (20th) and vaude, nice $7,000.

Majestic (Fay) (2,200; 30-40-50)—'Casablanca' (WB) (2d wk). Conversion of theatre's oil burning system to coal Saturday (6) removed fears that a shutdown might be forced by lack of oil. Hefty first week pace is carrying holdover to zowie $14,000 after near record $18,000 in opening stanza.

Metropolitan (Indie) (3,200; 30-55)—'Danger On Pacific' (Rep) and Latin Quarter Revue on stage. Played to slow $5,000 in three-day weekend run. Started very slowly but picked up in closing. Last week 'Criminal Investigator' (Mono) and Duke Ellington orch on stage, finished with strong $9,000 for three days.

State (Loew) (3,200; 30-40-50)—'In Which We Serve' (UA). Zowie $19,000. Last week 'Andy Hardy's Double Life' (M-G) and 'Stand By All Networks' (M-G), strong $16,000.

Strand (Indie) (2,000; 30-40-50)—'Star Spangled Rhythm' (Par) (3d wk). Still rolling along at fast pace which promises terrific $10,000. Second week brought in wow $12,000.

'Cargo' Strong $9,000, Montl., 'Swan' Hot 8G, 2d

Montreal, Feb. 9.

Three repeats in first-run houses currently, 'White Cargo' at Palace is topping city.

Estimates for This Week

His Majesty's (CT) (1,600; 35-50)—'Keep Fit' (Indie) and 'Towers Terror' (Indie). Better than average $2,500. Last week, 'Jeannie' (Indie) fair $2,000.

Palace (CT) (2,700; 30-45-62)—'White Cargo' (M-G). Strong $9,000. Last week, 'Once Upon Honeymoon' (RKO), okay $8,000.

Capitol (CT) (2,700; 30-45-62)—'Gentleman Jim' (WB) and 'Street Enemies' (WB) (2d wk). Good $5,500 following stout $8,200 last week.

Loew's (CT) (2,800; 35-53-67)—'Black Swan' (20th) (2d wk). Excellent $8,000, after smash $11,000 last week.

Princess (CT) (2,300; 30-40-52)—'Whistling Dixie' (M-G) and 'Northwest Rangers' (M-G). Good $4,500. Last week, 'Navy Comes Through' (RKO) and 'Falcon's Brother' (RKO), good $4,000.

Orpheum (Ind) (1,100; 30-40-60)—'Crystal Ball' (UA) (3d wk). Nice $2,200 after $3,000 last week.

St. Denis (France-Film) (2,500; 30-40)—'Les Perles de la Couronne' and 'Mlle Ma Mere.' Snappy $5,500. Last week, 'Les Trois Meres' and 'Sept Hommes, Une Femme,' very good $5,800.

LONG HAS IT WAVED
7TH WEEK AT N. Y. PARAMOUNT
4TH WEEK IN SAN FRANCISCO
4TH WEEK AT DENHAM, DENVER
3RD GREAT WEEK IN CLEVELAND
3RD BIG WEEK IN SAN ANTONIO
3RD WK. AT PROVIDENCE STRAND
"$TAR $PANGLED RHYTHM"
The show that turns Mondays and Tuesdays into boxoffice weekends! Holds up on the weakest weekdays right on the heels of sensational Sat. and Sun. figures . . . Topping even amazing "Morocco" week after week everywhere...
Paramount Pictures
PARAMOUNT'S Ca$h $pangled $how!

Femme Managers Don't Rest So Well With Theatre Public in Detroit Zone

Detroit, Feb. 9.

In this town where the public once rebelled at fuzz-faced ushers being called 'managers,' which resulted in an investigation that forced managers to stop leaving teen-agers in charge of their theatres, owners are starting to back away from the use of femme managers.

Plenty of houses, including the big chains which inaugurated the policy of women in charge, are starting to run into beefs from the customers that they don't feel at home in the house, nor safe, without a man in charge. It makes it a tough nut to crack for managers aren't available but the theatres don't want to run into opposition from their customers and are looking about in their organizations for males to at least 'front' as the manager even if a woman is running the show.

Another factor that is making owners here now proceed cautiously on upping femmes to the top spots is that there also are staff protests with some of the help, including other femmes, not wanting to work under a woman. There has been no grumble against femme ushers in the outlying districts, although few are used in the loop theatres, but the help here seems to figure that running a house is a man's work.

House operators are frank to admit that there is a general public feeling that there is dignity and safety in seeing a male running a theatre. Plenty of the women promoted are capable but it's an old custom and the only out seems to be to swing treasurers and other employees out of their nooks to be seen around the lobbies during the rush hours.

Most of the nabes now, when forced to resort to putting a woman in charge, are careful to use a woman relative, either of the departed manager or the owner, and let it be noised around that she's there just for the duration. It at least gives a patriotic reason for the change and hints of theatre experience. Houses also are stymied on trying to up young males fast to the top spot since the former public protest brought officials into the scene with orders that houses weren't to be left in charge of inexperienced youths.

A few theatres have reported that they didn't fare so well with the lady-of-the-house idea either because they weren't able to carry the heavy managerial responsibilities or because the rest of the employees offered opposition to working under a femme—with other femme help being the worst.

The only out seems to be in hiring the male stooges to play manager while a gal with theatre experience still does the operating.

Click as Bookers

Minneapolis, Feb. 9.

Girls are making good as bookers in local film exchanges, say branch managers. They are being pressed into service in this capacity as the men are entering the armed forces. At Metro, for example, three of the four bookers, now are girls.

Most of the girl bookers formerly were secretaries and stenographers in the exchanges. Banch managers compliment them on the aptitude they have exhibited in salesmanship and other duties required of a booker.

Jos. E. Davies' Home Town May See 'Moscow' Preem

Madison, Wis., Feb. 9.

Nearby Watertown, Wis., where former Ambassador Joseph E. Davies was born 67 years ago, hopes to secure the world premiere of the diplomat's 'Mission to Moscow' (WB). At Chicago last week, where he stopped off en route from Hollywood to Washington, Davies said he 'would feel proud' if Warner Bros. selected his home town for the first showing of the film.

If the film comes to Watertown, arrangements have been made to secure from the University of Wisconsin, Davies' $500,000 collection of Soviet paintings and Russian church icons which he gave his alma mater.

Del.'s Censor Bill

Dover, Del., Feb. 9.

A bill to create a state board of censors for motion pictures was introduced in the State Legislature here Thursday (4) by Senator Robert H. Yerkes.

Danziger Quits 20th

Bill Danziger, who was chief aide to Hal Horne at 20th-Fox, has resigned for a second time, and this time Horne accepted. William French, from Coast studio, shifted to N. Y. Fox publicity.

Gregory Dixon probably rejoins Horne.

SEXER GETS L'VILLE OK AND BIZ IS TERRIF

Louisville, Feb. 9.

Sex film, 'Dust to Dust,' which was the subject of a lot of newspaper publicity this past week, and which was closed by the Director of Safety after several complaints had come to the attention of Mayor Wilson Wyatt, was given a clean bill of health in court, and has reopened at the National. Court hearing brought a large number of witnesses, who testified that the pic was not immoral, and that no harm would result if the film were to be seen by adults of either sex. It was recommended that children under 18 be denied admittance unless accompanied by a parent.

Hearing brought out the fact that Harry Schwartz, Lexington, Ky., theatre operator, had shown the same film in the same house five years ago under the title 'Forbidden,' and that no objections were raised at that time. Ban on the film caused quite a local flurry, and opinions were aired pro and con, regarding the merits or demerits of the pic. Plenty of comments were aired in the columns of the local newspapers, anent the attempt of the police authorities to act as film censors, and resultant publicity proved to be a windfall for the pic, as biz has been terrific since the closing affair was so heavily publicized in the press.

SPG Atty. Criticizes Arbiter's Adverse Ruling

Severely criticising the adverse decision rendered by Milton Diamond, N. Y. attorney, in arbitration proceedings under which the Screen Publicists Guild sought the right to bonuses paid by Paramount since last April to employees other than SPG members, Hyman Glickstein, counsel for the union, states consideration is being given to action designed to vacate the award.

A meeting was held by the SPG on Friday (5) to discuss possible steps in this direction but no decision was reached. Glickstein stated another meeting will probably be held on the matter at an early date.

The Par bonus, amounting to 10% on the first $100 of salary and 5% on the second $100, now paid weekly, has been given all others in the company coming within its provisions excepting members of the SPG, since latter negotiated a contract on May 4, 1942, under which members received a 10% increase retroactive to the prior October.

The union claimed that there was discrimination in that its members working for Par were excluded from the so-called 'cost-of-living bonus' after it had received a contract calling for increases, whereas Par contended that the raises handed out to SPG took care of its members amply.

Diamond, in rendering his opinion, said, among other things:

'Having thus decided, I am led to the inevitable conclusion that the company (Par) has not practiced discrimination.'

Par began paying bonuses to its employees in December, 1941, and at that time as well as in April, 1942, included publicity-advertising workers, but following the negotiation of the SPG union contract, then eliminated them.

Ray Bell's New Spot

Ray Bell, of the Metro publicity department, N.Y., and formerly with the Loew circuit in Washington, has resigned to become director of public relations for the Pennsylvania Central Airlines. He takes up his new duties next Monday (15), with headquarters in Washington.

William McCormick, of the Warner publicity department, where he has been writing special feature material, is reported as Bell's successor at Metro.

Dawn Premiere Sells Out For 'Commandos' in Pitt

Philadelphia, Feb. 9.

War plants, which once frowned at tieups with pix here, gave their blessings to the dawn premiere of 'Commandos Strike at Dawn' at the Stanley last Wed. (2) and as a result one of the largest crowds ever attending an opening watched Muni's starrer tee-off.

Because of the title, Warner execs decided to unveil the film at 2:20 a.m. To get attention for the stunt war plants were asked whether they'd cooperate. This they did 100%. Announcements were posted at plant bulletin boards. Factory p.a. systems ballyhooed the opening. Plant papers gave the film plenty of plugs.

Came the day of the opening at 1 a.m., with more than 1,700 people in line. So great was the mob that the management decided to start screening at 2 a.m. The 'Dawn' showing from 2 a.m. to 8 a.m. drew about 3,300 customers, grossing more than $2,000.

The about-face by war plant managements is believed to be a new policy aimed at raising workers' morale by abetting first-class entertainment.

Hughes' Press Junket For 'Outlaw' Comes Off OK Despite Wartime Travel

San Francisco, Feb. 9.

The conducting of an out-of-town premiere in these war times has its headaches but staging of the Howard Hughes press junket from Hollywood for opening of 'The Outlaw' at the Geary Friday night (5) went off smoothly. Mustered aboard train and plane in Los Angeles Thursday night and Friday morning, mob of about 50 trade and newspaper correspondents found it easy sailing under the powers of Hughes' wide-open bankroll and the major-domoing of the men he placed in charge of the affair.

After a two-week ballyhoo drive here, San Francisco was ready for the picture, turning to the ticket window to place a big advance when premiere ducats vanished less than three hours after being placed on sale. Town has been plastered with generous daily ds. Paid space had a dignified tone for opening of campaign but this was dropped in favor of big splash of Jane Russell leg art for final week, pepping interest. Advance to date indicates great week for the 1,500-seat Geary. While every gun was trained on local preem, Hughes' guests found their arrival was wisely underplayed. No civic functions, parades, etc., that usually accompany such stunts.

Hollywood crowd is quartered in three San Francisco hotels, and are on their own for amusement, but with Hughes still picking up the checks, until they leave for the south Sunday night. Handling the exploitation campaign is the Russell Birdwell office, with Eddie Manson taking care of correspondents' personal comfort on trip north and back. George McCall serviced theatre end of the opening as representative for Hughes. Latter had his personal projectionist, E. S. Culver, on hand to take charge of screening of film at the Geary, and Gayne Whitman was brought north to do master of ceremony chores. Picture is scheduled for three-week stay at Geary, and then does additional two weeks at the Tivoli. Deals are in the making, but not closed, for roadshowing in five other cities so far. Expected no definite attempt at regular release will be sought until check of box-office results in initial spots set gauge for percentage to be asked.

LARRY KENT A GRANDPOP

Larry Kent, executive aide to Spyros Skouras, 20th-Fox prexy, who shoves off for the Coast Friday (12), will arrive in time to escort his daughter (Mrs. George Kennedy) and his first grandchild from the hospital to their home.

Son was born to Mr. and Mrs. George Kennedy in Los Angeles last week.

Phil Williams Upped

Phil A. Williams, formerly assistant to Albert Sindlinger, who resigned last month as ad-publicity director at the March of Time, has been named promotion - publicity director. Williams has been on M. of T. staff for about five years.

Sindlinger left to become executive v.p. of Audience Research Institute (George Gallup).

Travel Conditions Nowadays Just Murder Say Pix Peddlers; Briefies

Denver, Feb. 9.

Travel for film salesmen is a headache in this territory, the largest film exchange area in the U. S., and at the same time one of the most thinly populated. Many towns are without bus or train service. With the limited gas allotted film salesmen they are forced to use their cars to get to a central location from which they hope to make several towns. Then after waiting, frequently hours, for a bus they are told there are no seats, and this may happen several times in a day. And many of the towns are without hotels, and more even without restaurants, owing to the help situation.

In Gunnison, Colo., for instance, there is one small restaurant left out of five a week or so ago. And recently a film district manager was put off the train at Colorado Springs to make way for soldiers. Nobody complains at that, but it is felt here that rationing boards should be more liberal with gas for an industry that is doing so much for the war effort.

Scribe Goes Manager

Jacksonville, Fla., Feb. 9.

Arthur J. Steel and Al J. Leeds, co-owners and operators of the St. Johns, first run Warner outlet in Jacksonville, appointed Richard G. Moffatt, special writer and film editor of the Florida Times-Union, as manager of the theatre. He replaces Al Sonnenberg, into Army Air Service.

Si Seadler to Coast

Si Seadler, Metro ad manager, left Friday (5) for the Coast to o.o. new product.

Bill Ornstein, trade newsman, has joined Metro pressbook department.

Alex Evelove, publicity manager at Warner studio, who has been in the east two weeks, left Sunday (7) for the Coast. Meantime, Whitney Bolton has been upped to WB studio press chief, the spo twhich Bob Taplinger had previously.

H. P. Hagen, in charge of the Warner checking service at the home-office, has returned from Albany, where he set upstate checking headquarters for the company, with Charles R. Osborn as supervisor.

Don N. Walker left over the weekend for Kansas City, where he will become field exploitation representative for Warners.

Grassgreen Convalescing

Albany, Feb. 9.

Moe N. Grassgreen, Boston manager for 20th-Fox, has been convalescing from the burns received in the Cocoanut Grove catastrophe at the Miami Beach home of Mr. and Mrs. Harry Hellman, Albany exhibitors. Grassgreen is due back at his desk any day. He was a close friend of the Hellmans when he managed the Albany exchange, prior to his transfer last summer to the Boston office.

Harry Thomas, eastern district manager for Monogram, who also was burned in the holocaust, stopped in Albany last week. He has not completely recovered from the searing, but feels well enough to work.

Spur War Effort in Mpls.

Minneapolis, Feb. 9.

Following the induction of Bill Elson as chief barker, plans were announced for closer cooperation between the Twin City Variety club and the War Activities committee here for furtherance of the war effort. John J. Friedl, War Activities committee chairman, will appoint a committee to help correlate the Variety club activities with his own committee, it was announced. At a meeting of the Variety club directors Feb. 8 ways and means for the combining of forces to achieve more effective results will be formulated.

Jerry Blaedow, assistant manager of the Mort H. Singer Orpheum here, has been promoted to the managership of the Singer Orpheum, Waterloo, Ia.

Russ Beach is his successor.

Hooley Replaces Flamm

Pittsburgh, Feb. 9.

J. O. (Jack) Hooley, who has been with Harris theatre interests for more than 25 years, has been appointed manager of the Liberty, replacing Dave Flamm, who resigned. Hooley's last permanent assignment with Harris outfit was at another East Liberty house, the Family.

Irving Marcus, office manager of NSS exchange here, has resigned to take a defense job. No replacement contemplated by Perry Nathan, branch head, for a couple of weeks.

Milton Kaufman, from Providence, new assistant manager of Loew's-UA Penn under Marty Burnett.

With Al Schemel on a leave of absence from downtown Warner, Earl Cherkosley is filling in as assistant manager.

Shifts in Buffalo

Buffalo, Feb. 9.

William Mayer, manager of the Ellen Terry for the last two years, resigned yesterday. He plans to operate a radio station.

The Rivoli, East Buffalo nabe, will exhibit one Polish picture monthly, according to Stanley Kozanowski, who operates the house.

Variety Club of Buffalo, Tent 7, will present a combination ambulance and station wagon, completely equipped and costing $3,000, to the coast guard. The club recently furnished the recreation room for 600 men stationed at the army barracks at Curtiss-Wright Air Field here, including furniture, radio and music boxes.

Joseph Olinsky has been appointed assistant manager to George Rosing at Shea's Roosevelt.

Al Rosen named manager of the Steuben, Hornell, this being his first Warner circuit berth.

Hollywood, Lackawanna, dark for over a year, has been reopened by the Dipson circuit.

A. J. Winer is now functioning as new Universal branch manager here, succeeding John Scully, now at Boston.

Although burglars succeeded in knocking off the locks of the safe in the office of the Allendale (Marvin Atlas) Sunday night they were unsuccessful in obtaining the weekend receipts.

Frank Rieger Upped

Chicago, Feb. 9.

With the induction of Ray Dunn, manager of Warners' Paramount, Hammond, Ind., Frank Rieger, who has been assistant of the Stratford, assumed management of Indiana house.

In the change George Danek, assistant manager of the Jeffrey, was switched to assistant managership of the Stratford, and Earl May, assistant of Frolic, went to Jeffrey. No replacement made yet for May at Frolic.

Schine Shifts Fitzsimmons

Hudson Falls, N. Y., Feb. 9.

William C. Fitzsimmons has been named manager of Schine's Strand here.

Transferred from the circuit's Regent, Geneva, N. Y.

Jack Randall's Shift

Calgary, Alta., Feb. 9.

Former manager of the College, Winnipeg, Jack Randall, has taken management of Capitol, Calgary, replacing Ralph Mitchelltree, now in air force.

Since the war began, Pete Egan, manager of the Capitol, Calgary, has been letting 200 servicemen daily into his theatre without charge. The total adds up to more than 37,000 free shows for the men in the forces.

Pearlman to Calgary

Samuel Pearlman, former booker for Warners in Montreal exchange, appointed branch manager at Calgary, Canada. Succeeds Harry Kohn, resigned to enter the armed forces.

Main St., K. C., Setup

Omaha, Feb. 9.

Ralph D. Goldberg, who operates a half dozen theatres and a night club (Beachcomber) here, has confirmed stories that he purchased half interest in the Main Street theatre, Kansas City, the other half bought by 20th Century-Fox. The Main Street has been closed and in litigation. Goldberg tried to buy it all but couldn't get it, and is now negotiating to sell the house to RKO since he cannot own it 100%. He wanted to operate it exclusively. RKO previously leased the property.

The Main Street, a six-story modern building, was put up to house the Orpheum vaudeville-picture policy under the State-Lake plan.

Edmond to 20th-Fox, H.O.

Seattle, Feb. 9.

Herndon Edmond, manager of the 20th-Fox exchange, has been transferred to the h.o. in New York. Local film fraternity hosted him at a farewell dinner at the Film club. It was a dual farewell as Paul Aust, owner of the Broadway, nabe house, was also leaving for new fields. Aust has purchased a theatre in Santa Barbara, Cal., from the Ben Shearer interests.

Tony Hartford, who broke in on local film row, but who has been away from Seattle the past four years, is replacing Edmond. He is a brother of Bill Hartford, city manager for Evergreen theatres, in Everett.

Swenson's Successor?

International Film Relations Committee huddled Monday (8) at the Hays office to pick a successor to Joel Swenson, chairman, who has resigned as eastern publicity rep of the MPPDA. Carl Milliken, foreign manager of Hays office, was asked to accept the position but refused because he also handles eastern production code matters and is secretary of MPPDA.

IFRC likely will select a chairman at its next session.

WHEN THE PRESIDENT WAS ON THE AIR

WHERE WERE YOU, SIR?

...and you ma'am?

Really, it's nobody's business where you were, or what you were doing. That's the land of liberty WE live in. Over here we can take our speeches or leave them. And the fact that 100 million of us CHOSE to hear the President—and the knowledge that we cheered his words because we WANTED to cheer his words, adds up to another healthy sign of a united American determination to do the job a speedy victory calls for.

★ ★ ★ ★

One of the listeners to the President's 'State of the Nation' address a month ago was Jack L. Warner, Executive Producer of Warner Bros. Pictures. We reproduce Mr. Warner's memorandum to his organization, then engaged in putting final touches to the motion picture, 'Air Force'.

JACK L. WARNER TO STAFF: January 7, Burbank, Cal.

"Today President Roosevelt said '*We fight to retain a great past—and we fight to gain a greater future.*'

"This, in clear terms, tells the nation why we are at war. And I feel it also asks of those not at the front what *they* are doing about it. In making Warner Bros. Pictures this is what the 12,000 of us are doing:

"We are dedicated to making each precious hour spared for a motion picture count to the fullest in its contribution to American morale. 'Yankee Doodle Dandy' is one of our current examples. So is 'Casablanca'.

"And now we have 'Air Force'.

"We've poured everything into making this story. But the element of greatness in it is the greatness given to it not by us who filmed it, but by those living it—the fighting American Air Force.

"I believe the public will find 'Air Force' as fine and as moving a picture as ever our studio has put forth. It is because this picture is the unconquerable spirit of our people; and because this is a story that says, in the words of our President, '*the state of this nation is good—the heart of this nation is sound—the spirit of this nation is strong—the faith of this nation is eternal.*'

"Sincerely, and with thanks to all at our studio who made this production possible—Hal B. Wallis, Howard Hawks, the cast, the writers, and the thousands of others."

Jack L. Warner

Air Force IS NOW AT THE HOLLYWOOD THEATRE • B'WAY AT 51ST • PERFORMANCES ARE CONTINUOUS

A MESSAGE, EXACTLY AS IT APPEARED IN ALL NEW YORK NEWSPAPERS ON THE PROUD DAY WHEN 'AIR FORCE' BEGAN ITS FIRST ENGAGEMENT

Film Reviews

Continued from page 8

HI'YA CHUM

the route, and harvest a moderate amount of laughs with their standard hokum. Miss Frazee does well in the g..l lead, knocking off a couple of duos with Miss Clyde to pleasing reaction. Paige is confined to a walk-through, and has little to do in the proceedings. Paul Hurst is the victim of ome ineffectual Ritzian barbs.

Harold Young directs in standard fashion for this moderate budgeter, while script by Edmund L. Hartman is sophomoric. *Walt.*

A STRANGER IN TOWN

Metro release of Robert Sisk production. Features Frank Morgan, Richard Carlson, Jean Rogers, Porter Hall. Directed by Roy Rowland. Screenplay, Isobel Lennart, William Kozlenko; camera, Sidney Wagner; music, Daniele Amfitheatrof and Nathaniel Shilkret; editor, Elmo Veron. Previewed in projection room, N. Y., Feb. 4, '43. Running time, **67 MINS.**

John Josephus Grant.....Frank Morgan
Bill Adams.....Richard Carlson
Lucy Gilbert.....Jean Rogers
Austin Harkley.....Porter Hall
Mayor Connison.....Robert Barrat
Vinnie Z. Blaxton.....Donald MacBride
Tom Cooney.....Walter Baldwin
Roscoe Swade.....Andrew Tombes
Homer Todds.....Olin Howlin
Charles Craig.....Chill Wills
Orrin Todds.....Irving Bacon
Henry.....Eddie Dunn
Birdie.....Gladys Blake
Hart Bidges.....John Hodiak

There's a certain familiar ring about 'Stranger in Town,' but it's insufficient to impair its boxoffice value as a 'B' dualer. It's an entertaining feature that will bear inevitable comparison to Columbia's early-season 'Talk of the Town,' but it has enough novelty on its own to suit the production's purposes.

Both 'Stranger' and 'Talk' are alike in their basic themes—a Supreme Court justice, while on vacation, comes up against a situation that demands he exercise his judicial offices. In 'Stranger' Frank Morgan plays one of his few serious roles, that of the justice who, as plain Joe Grant, goes on a little duck-hunting vacation. The small town that he chooses for his rest is rife with the crooked politics of the city hall machine in power. The subordinate theme concerns the mayoralty campaign that finds the incumbent crooked mayor opposed by a young, honest lawyer whose hands are tied by the net of circumstances that the machine has woven around him. But when Joe Grant becomes Justice John Josephus Grant, all that's changed.

Morgan plays the name title part excellently, while Richard Carlson, as the young lawyer who ultimately wins the election; Jean Rogers, as Morgan's secretary and the romantic interest opposite Carlson; Robert Barrat, the mayor; Porter Hall, the judge, and Donald MacBride, a muscleman, also do well.

Robert Sisk's production was achieved with a limited budget, which bespeaks particular merit for the film, whose scripting was ably handled by William Kozlenko and Isobel Lennart. Roy Rowland's direction is above par. *Kahn.*

Siege of Leningrad

(RUSSIAN-MADE)

Artkino release of Lenfilm Newsreel Studios production. A documentary filmed by 23 Soviet cameramen. Edited by Paul Capon. English commentary written by John Gordon, narrated by Edward R. Murrow. Previewed in N. Y., Feb. 8, '43. Opens at Stanley, N. Y., Feb. 10. Running time, **56 MINS.**

(English Commentary)

'Siege of Leningrad' is without a doubt one of the documentary epics of the war. It's a standout not only photographically, but because never before has a city lived through such drama for so long a time. And never before has a camera recorded—even in previous Soviet documentaries—such fortitude, such stoicism by so many people in face of such great danger. No one in the United States—especially the 'patriots' who complain of only three pairs of shoes a year, lack of gas, one pat of butter and the myriad other 'hardships' currently being suffered—should miss seeing this. It gives an entirely new aspect to war.

Stalin felt so strongly about the picture he presented a print to Wendell Willkie, who brought it back from Russia with him. The version about to preem in New York, however, has previously been shown in London. It was there that the English commentary was written by John Gordon, of the London Express, and narrated by Edward R. Murrow, European chief of the Columbia Broadcasting System.

Even at Stalingrad it is unlikely that Soviet cameramen have been able to capture such scenes of hardships suffered by a civilian population. It is in this picturing of the calmness, courage and hardihood of the people, rather than in showing the siege as a military campaign, that the film excels. It is a completely human document, so much so that it would seem occasionally desirable to show by animated mans or otherwise the movement of the fighting lines. That would make still clearer the peril in which the 3,000,000 inhabitants lived through the 18 months of Nazi encirclement.

The most terrifying pictures of the bombing of London are the only ones that come near comparison with these of the devastation and havoc wrought by a combination of aerial bombs, heavy artillery shells and the almost complete cutting off of the city from the rest of Russia. For months on end, with heavy snow on the ground, Leningrad had no form of transportation, no electric or other power, no fuel but burnable rubble, no water—and plenty of low temperatures.

Through it all the people of Leningrad lived on. Not only lived on, but fought on. And through it all their great factories kept operating. Gloved and overcoated workmen (no heat) hardly had the treads on tanks before the giant armored vehicles were in the battle. Production line and firing line were virtually one.

Unforgettable are the scenes of the people of Leningrad gathering around a hole in the ice with dippers. That was their source of water. In the background a woman with a tub wrings out clothes. With buses and streetcars mired in snow, the people do the next best thing, they trundle their burdens on sleds. And among those burdens—on sleds such as kids here might play with—were their dead.

But not even a ration of 4½ ounces of bread a day seemed to turn the stoic and determined people of Leningrad from as normal a life as possible under such circumstances. Not even the arts were forgotten. An unidentified composer, who well might be Shostakovitch, is pictured in boots, overcoat and muffler, seated at a piano in an otherwise empty room, writing music. And even as workmen clear the street of wreckage, a painter is seen at his easel recording the sad vista.

Cutting a road through the snow on Lake Ladoga provided the icy lifeline by which Leningrad kept up its sole contact with the rest of Russia. As spring came and the ice melted, truck convoys continued over the road until they were hub-deep in water. Then came the lifting of the siege. A camera has seldom caught more sincere happiness than in the faces of the people as the first streetcar ran again. It's in recording bits like that that the 23 Lenfilm cameramen who made this documentary show that real propaganda films are not the things of brawn and might and bombast that the Nazis would make them.

Just as 'Moscow Strikes Back' found its way, via Republic, into wider U.S. distribution than Artkino could give it, so should 'Siege of Leningrad' be exhibited to American audiences who will find in it much to admire, much to be thankful for, and an extremely interesting 56 minutes.

Secrets of Underground

Republic production and release. Features John Hubbard, Virginia Grey and Lloyd Corrigan. Directed by William Morgan; screenplay, Robert Tasker and Geoffrey Homes, from original story by Homes; editor, Arthur Roberts; camera, Ernest Miller. At New York theatre, N. Y., dual, Feb. 3, 1943. Running time, **70 MINS.**

P. Cadwallader Jones.....John Hubbard
Terry.....Virginia Grey
Maurice.....Lloyd Corrigan
Marianne.....Robin Raymond
Paul Panois.....Miles Mander
Oscar.....Olin Howlin
Joe.....Ben Weldon
Mrs. Perkins.....Maria Shelton
Kermit.....Neil Hamilton
Cleary.....Ken Christy
Maxie.....Dick Rich

Lack of names shouldn't prove much of a deterrent for Republic's 'Secrets of the Underground.' Thanks to a workmanlike scripting job, capable direction and bangup acting by the principals, 'Secrets' emerges as an above-average dualer that should please juveniles and adults alike. Romance angle involving a d.a. and a sob-sister is dovetailed neatly, providing the film with its nicely-grooved lighter touches. Otherwise it gets down to job of unravelling murder mystery with a maximum of interest.

Scripters have based it all on the home-front menace. Brains of a mob of Axis agents who peddle counterfeit War Stamps is the proprietor of a fashionable gown shop. Murder is only a sideline, and it's distributed freely, with bodies popping out of wardrobe trunks and elevators. Victims are even used for decorative war-slanted window displays. Chief idea, however, is to create widespread panic among Uncle Sam's patriotic customers when they learn they've been falling for the bogus securities. Snoopy gal reporter, next in line for erasure, and the d.a. track the boss agent down to his upstate farm for a climactic episode that rings in a contingent of helpful WAACs for further topical interest.

John Hubbard and Virginia Grey turn in smart performances as the sleuthing romantics, with Lloyd Corrigan also outstanding as the Axis ringmaster. Good support is provided by Robin Raymond, Neil Hamilton and B. Olin Howlin. Arthur Roberts' photography is an asset. *Rose.*

FIGHTING FRONTIER

RKO release of Bert Gilroy production. Stars Tim Holt; features Cliff Edwards, Ann Summers. Directed by Lambert Hillyer. Story by Bernard McConville; camera, Jack Greenhalgh; editor, Les Millbrook. Tradeshown in N. Y., Feb. 8, '43. Running time, **57 MINS.**

Kit.....Tim Holt
Ike.....Cliff Edwards
Jeannie.....Ann Summers
Walton.....Eddie Dew
Slocum.....William Gould
Judge Halverson.....Davison Clarke
Sheriff Logan.....Slim Whitaker
Snap.....Tom London
Pete.....Monte Montague
Ira.....Jack Rockwell

Familiar formula of the daring cowboy who poses as member of highway gang to trap the bandits is given splendid pacing in 'Fighting Frontier.' Result is a topflight oats opera that will satisfy Tim Holt's western following.

Plot follows the posing-with-outlaws routine even to the extent of having the hero jailed and about to become a victim of a necktie party. Lambert Hillyer's superb direction represents nice balance between action, suspense and comedy. Latter is handled by the effervescent Cliff Edwards, who incidentally is back with his uke strumming and warbling.

Tim Holt makes a likely cowboy daredevil as the Kit Russel who works as undercover agent with the banditti. Ann Summers, in chiefly for decorative purposes, provides the slight femme interest. She is no great shakes as an actress and suffers in closeups. Davison Clarke, William Gould, Eddie Dew and Slim Whitaker are standard western characters who fill in nicely. *Wear.*

TWO FISTED JUSTICE

Monogram release of George W. Weeks production. Features John King, David Sharpe and Max Terhune. Directed by Robert Tansey; screenplay by William Nolte; editor, Roy Claire; camera, Robert Cline. At New York theatre, N. Y., dual Feb. 3, 1943. Running time, **59 MINS.**

Dusty.....John King
David.....David Sharpe
Alibi.....Max Terhune
Joan.....Gwen Gaze
Sunny.....Joel Davis
Hodgins.....John Elliot
Trigger.....Charles King
Decker.....George Chesbro
Harve.....Frank Ellis
Miss Adams.....Cecil Weston
Sam.....Hal Price

'Two Fisted Justice,' latest in the Monogram series of 'Range Busters' frontier sagas, suffers from most of the ills usually attendant upon poorer grade 'B' westerns. It's handicapped by a 'lazy' script that resorts to the tried and found-wanting formula of ridding the prairie town (this time it's Dry Gulch) of its wave of lawlessness without the injection of a single refreshing quality; its acting is mediocre throughout; the pace set by Robert Tansey's direction leaves much to be desired while the comedy, too, is below standard. Film has the usual quota of gunplay and fisticuffs, but it's geared strictly for the juves.

This time the trio of Range Busters is out to mop up the villains, who have things pretty much their way whooping it up in Dry Gulch and making stagecoach driving a hazardous venture. The town's good citizens recruit John King as their sheriff, and latter, with assistance of David Sharpe and Max Terhune as deputies, restore law and order via the routine buckaroo channels.

King's cowboy stint is below par, with Sharpe's and Terhune's attempts at comedy more on the sorry side, the latter with his ventriloquial dummy interludes. Gwen Gaze furnishes the ornamental background. The menace is Charles King, the ex-musicomedy star. *Rose.*

SEAMAN SHAW WINS BANKO IN ABSENTIA

Chicago, Feb. 9.

When Stanley L. Shaw, seaman at the Great Lakes Naval Training Station, was notified that he was the winner of $600 in cash or $800 in war bonds, following a drawing at the Roxy, Frankfort, Ind., at a bank night, he thought he was dreaming, but receipt of the bonds convinced him otherwise. The Roxy (Alliance chain) has a rule that if any man's name is called who isn't present at the time, and investigation proves he is serving the armed forces, he gets the prize regardless.

While bank nights are illegal in Illinois, they are still being run in Indiana and this rule applies to all of Alliance's theatres in that state.

N. D.'s Divorcement Bill

Minneapolis, Feb. 9.

A theatre divorcement bill similar to the 1937 act has been introduced into the North Dakota state legislature. It would compel the Paramount circuit to divest itself of its theatres. An independent exhibitors' group is backing it.

The previous law was held constitutional by a three-judge tribunal. While the Paramount circuit and producers were appealing the decision to the U. S. supreme court it was repealed by the legislature. This is the first attempt to revive it.

Inside Stuff—Pictures

Screen Actors Guild's N. Y. office explains its position in requiring several showmen to join the union when they went before the cameras at the Fox-Movietone studios, N. Y., for the filming of Sol Lesser's UA 'Stage Door Canteen.' Stated that their remuneration was considerably more than that given professionals who became 'juniors' in SAG, and they would have had just complaint if the managers were exempt. Membership requirement of a number of people working at the Canteen, and who were used in the film, was waived provided they were in any of the other talent unions.

With the exception of six young players no new extras were enrolled and those taken in are claimed to have had from six to 10 days' work at the studio, pay being $10.50 per day. Around 50 people were used in the N.Y. shots for 'Canteen.' Understood that atmosphere participation is generally okay without membership requirement if not accompanied by pay.

Reports reaching this country Friday (5) from abroad that Kay Francis and Martha Raye, two of the quartet that comprised the femme 'Theatrical Task Force,' have been interned in North Africa, afforded USO-Camp Shows execs a good laugh. Latter characterized it as a 'press agent's nightmare.'

Actually, Miss Francis, along with Mitzi Mayfair, a third member of the overseas camp-touring contingent, has been back in the United States since Monday (1), when the pair checked in at the N. Y. office of Abe Lastfogel, Camp Shows prez. The stars have since reported to the War Department at Washington on their three-month tour of offshore bases. Miss Raye is due back from North Africa before the end of the month, while Carole Landis, the fourth in the task force, is still abroad, honeymooning.

Sgt. Marion L. Hargrove, author of 'See Here Pvt. Hargrove,' is said to have realized around $200,000 to date as result of his book, with its more than 300,000-copy sales, of which the 'Book of the Month' selection represents a cinch $35,000, once that organization selects a volume. The $25,000 from Metro for the film rights; a Reader's Digest reprint deal; a $3,500 writing chore for a Cosmopolitan piece (as result of the 'Pvt. Hargrove' book); an exceptionally advantageous royalty deal (17c a copy, instead of the usual 12½c given debut authors) all helped toward the total. The 17c deal is accounted for by Maxwell Anderson, who has been sponsoring the soldier-author.

Hargrove has been in New York huddling with Harry Kurnitz, Metro scripter, who is doing a film adaptation.

Mile of Dimes had its stand in Washington this year in front of the Capitol theatre on F street. Getting the counter for silver on a street with a population stream boosted the dime take from $27,000, figure raised in 1942, to $36,000. Last year the stand was in front of the NBC headquarters on New York avenue, off the beaten path.

March of Dimes collection in Washington theatres will run considerably over the Eddie Cantor hat-passing of a year ago. In 1942 the campaign netted $30,000. This year that amount will be exceeded with possibility of $40,000. Local campaign was run in conjunction with birthday fetes. Other theatres throughout the nation will launch drive in mid-February. Campaign lacked a national trailer with managers substituting a loud speaker appeal in many houses.

Annual statement of Loew's, Inc., covering fiscal year ending last Aug. 31, mailed stockholders last week, reveals net profit of $12,132,606, this being only $688 less than estimates made in January. Report coincides outside of a few exceptions, with figures previously released. Loew's gross income totaled $134,580,860.

Net income was listed as $19,625,092 before federal income and excess profits taxes which amounted to $6,932,512. Loew's earned surplus amounted to $63,961,242 as of the August date. Company carried $138,032 as an investment due from the Conservator of the Yokohama Specie bank, San Francisco, this representing rental revenue due from Japan as a result of business done in that country several years before Pearl Harbor.

Ed Churchill, head of Donahue & Coe agency, had a $300,000 institutional campaign on behalf of the film industry all set to go, but it was killed by certain ad execs. The agency had even agreed to donate its commission, around $47,000, to the sundry war charities, so as to steer clear of any partisanship, although committed to the idea that a strong pro-industry ad campaign in the national mags would be a good idea at the moment.

A sidelight on this occurred when the Donahue & Coe agency some time ago prepared an ad on its own, plugging pictures (since DC acts for a number of film clients), and was told off by some picture executives that it 'was presumptuous to speak for the entire motion picture industry without consulting us.'

The influence of American motion pictures on the language of Englishmen was vividly illustrated in a slang-translation question on 'Information Please.' In the course of an explanation as to the difference in meaning to Americans and Britishers of a slangy sentence, Jan Struther, author of 'Mrs. Miniver,' said that jail was commonly called, in her country, 'the jug,' and that 'calaboose' and 'hoosegow' had similar connotations. When emcee Clifton Fadiman asked her how she was aware of the meaning of the latter terms, Miss Struther replied, 'We know all the other expressions from the movies.' To which Fadiman humorously observed, 'The movies apparently have a corrupting influence on your language.'

Similarity of titles had Harris in Pittsburgh last week showing a trailer—for one show only, however—of James Cagney's old Grand National picture, 'Something to Sing About,' instead of the one for its coming attraction, Col's 'Something to Shout About,' which had been ordered from NSS in New York. Management didn't know it until Cagney was flashed on the screen, and for a while those in the supposed know actually thought Harris had penciled in the reissue to compete with general release at the same time of 'Yankee Doodle Dandy' at Penn just a block away. Correct trailer arrived later in the day, however.

Name director who almost frothed for the chance to direct 'This Is the Army' suddenly found he 'couldn't afford it' when apprised that everybody, from Warner Bros. and Irving Berlin down, were donating their services so that Army Emergency Relief Fund might be greater.

Lt. Claude Binyon, on leave from Paramount for the duration, is doing some script-polishing on 'Army' at Warner Bros. The Binyon-Irving Berlin association stems from 'Holiday Inn,' which he scripted for Paramount.

Studio flackeries are getting an unexpected backfire from the $25,000 net salary ceiling under which high-priced actors must work a large part of the year for nothing. Press agents figured the film stars would be willing to cooperate with the publicity staff to keep their names in the dailies and mags when not working on the screen. In the last few months they have discovered that the big thesps can't be bothered with requests for press agentry.

Legiters appearing before the camera in 'Stage Door Canteen' are getting kudos from those in charge of production for their cooperation. Such names as Katharine Cornell, Tallulah Bankhead, Lunt and Fontanne, Judith Anderson, Ray Bolger, Helen Hayes, George Jessel and others have all controlled any sort of temperament, and many have come back a second day without beefing.

Music Corp. of America has been adding a flock of film clients, including Shirley Temple, Maureen O'Hara, John Garfield, Jean Arthur, Peter Lorre, Paulette Goddard; also Marlene Dietrich, for radio bookings.

Ex-UA Aide Stresses Need of Films For Allied Troops in New Guinea

Sydney, Feb. 9.

Allied troops in New Guinea are in need of more cinema shows, film industry members were told by Captain Bob White, formerly advertising director for United Artists, who has just returned here from active service in New Guinea.

Conditions around New Guinea make it impossible to transport stage shows near the action fronts, White pointed out, with the result that there's a desperate need at the moment for more mobile cinema units.

Not that the soldiers in New Guinea wouldn't want girl shows (white women haven't been seen near the tough war spots in months), but the flesh-blood entertainment is out of the question primarily due to the physical handicaps that would be entailed. The sheer cliffs plus heavy mud make it impossible for even mules to travel, White told the film reps, let alone showgirls. On the other hands, he pointed out, the flesh and blood shows would be okay for the northern Australia areas, which more approximates the Alaskan and North African terrain, where stage shows are also possible.

USO-Camp Shows, White stressed, will only route performers to zones deemed suitable by military authorities.

Upshot of White's plea is that local film industry will respond to soldier needs with pronto dispatch of more mobile units.

Longhair Plaint

London, Feb. 9.

The boys who swing Tchaikowsky and the other long-haired classics have been invited, so far as London is concerned, to peddle their wares elsewhere.

Resolution unanimously adopted by the Incorporated Society of Musicians 'views with apprehension the continued debasement and mutilation of the classics by dance band leaders.'

UA, Coward In Distrib Dicker

London, Feb. 9.

United Artists is dickering with Noel Coward to release his future product.

Whether Coward will produce 'Blithe Spirit,' his click legiter, as his next for UA release is uncertain as yet.

GEO. BLACK TO PRODUCE LONDON 'BABES IN ARMS'

London, Jan. 15.

New musical, which George Black is to produce at the Prince of Wales theatre after 12 weeks run of 'Desert Song' revival, will be 'Babes in Arms.'

Understood those already lined up are Sid Field, Jill Manners, Peter Bernard, Alec Pleon, Robert Linden and Barrie Lynn, American gal who has been here for two years.

Wendy Toye is to stage the dances, with Robert Nesbitt to produce. Expected to open around end of March.

New Mex Film Co.

Mexico City, Feb. 9.

Picture producers have been increased in number to 30 with the organization of Cinematografica Mexicana by a syndicate of prominent Spanish businessmen.

Martin Oyamburu is president, and Gonzalo Elvira, manager.

Current London Shows

London, Feb. 9.

'Aren't Men Beasts,' Garrick.
'Arsenic and Old Lace,' Strand.
'Best Bib & Tucker,' Palladium.
'Blithe Spirit,' Duchess.
Claudia,' St. Martin's.
'Dancing Years,' Adelphia.
'Doctor's Dilemma,' Haymarket.
'Du Barry Was a Lady,' Majesty's.
'Flare Path,' Apollo.
'Fine and Dandy,' Saville.
'Full Swing,' Palace.
'Get Load of This,' Wales.
'Holy Isle,' Arts Theatre Club.
'House of Jeffreys,' Playhouse.
'Let's Face It,' Hippodrome.
'Little Bit of Fluff,' Ambassador.
'Little Foxes,' Piccadilly.
'Man Who Came to Dinner,' Savoy.
'Men in Shadow,' Vaudeville.
'Murder Without Crime,' Comedy.
'Old Town Hall,' Winter Garden.
'Petrified Forest,' Globe.
'Quiet Week-End,' Wyndham's.
'Sleeping Out,' Piccadilly.
'Streets of London,' Cambridge.
'Watch on the Rhine,' Aldwych.
'Venus Comes to Town,' Whitehall.

De Cordova, Cortes Win 'Oscars' for Best Mex Performances in 1942

Mexico City, Feb. 9.

Awarding of 'Oscars' for the bests in Mexican pix of 1942, as judged by a committee of the National Film Critics Union, was made at an affair the union threw at El Patio, local nitery. Among those who attended were Dolores del Rio, James A. FitzPatrick and James Robbins, the N. Y. music publisher.

By one vote, 'Historia de un Gran Amor' ('Story of a Great Love') nosed out 'Alejandra' ('Alexandra') to cop President Manuel Avila Camacho's trophy for the best Mexican picture of the year. Voting was close, too, for the best actor of 1942, Arturo de Cordova winning by a lone vote from Julian Soler for the trophy donated by Miguel Aleman, Minister of the Interior. Mapy Cortes, the Puerto Rican comedienne, was the first foreigner to win a prize for work in Mexico. She was voted the best actress of the year and received the trophy contributed by the Public Welfare Ministry, winning from Sara Garcia, character woman, by a single vote.

'Cantinflas' (Mario Moreno), tramp comic, carried home the trophy for the best comedian, awarded by Gen. Maximino Avila Camacho, Minister of Communications and Public Works, and the president's brother. Domingo Soler won the prize donated by the Banco Cinematografica, the film industry's own bank, for the best character actor. Julio Bracho, the 1941 winner, repeated again by taking the trophy of the mayor of this city, Javier Rojo Gomez, as the top director. Another repeater was cameraman Gabriel Figueroa, who added his 1942 prize to that for 1941.

Special prizes were awarded Susana Guizar, best soubret; Jose Luis Jimenez, 'discovery of the year'; Chano Urueta, adaptation; A. Esparza, sound; Manuel Fontanals, scenery; Narciso Bousquets, 13, child actor; F. Gomez Muriel, editing, and Pedro Galindo, composer of the hit pic song of 1942, 'Soy Puro Mexicano' ('I Am a Thoroughbred Mexican').

CANADA'S 'ARMY SHOW' IN TORONTO MARCH BOW

Ottawa, Feb. 9.

Khaki-clad 'Army Show' will open in Toronto in mid-March with a cast of 85. Producer-manager Jack Arthur is the only civilian connected with 'Show.'

Ada Broadbent, Hollywood dance director, did a fourweek engagement with 'Show,' training the 16-'girl' chorus line.

Pro-Axis Press Pushes Argentine Film Neutrality

Buenos Aires, Jan. 27.

Drive to have Argentine filmmakers hold to the policy of 'strict neutrality' in national production, now that their government remains the only one in the hemisphere to continue relations Axis-ward, is currently being pushed here by conservatives and the Nazi-Fascist press.

Rash of editorials has broken out in various rightist dailies upholding idea of neutrality and advising producers against injecting material favoring one side or the other.

While there have been few pro-democratic films made here, majority being escapist, melodramatic or musical backgrounders without topical interest, number of recent efforts have begun to subtly put across pro-democratic themes.

World War I Revival Opens Well in London

London, Feb. 9.

Revival of the World War I farce, 'Little Bit of Fluff,' which opened at the Ambassadors last Thursday, (4), reveals its vintage, but nevertheless was well received.

Maas Acting Head Of 20th Foreign

Although nobody has been named as foreign sales manager in the place left vacant by Laudy Lawrences' resignation, Irving A. Maas, assistant to Lawrence and for years assistant to the late W. J. Hutchinson, now is acting head of 20th-Fox foreign department. Hutchinson headed 20th's foreign department at the time of his death.

Lawrence has rejoined Metro, company he served as European manager until the German invasion of France, now being on the foreign department payroll. He has no title.

While no formal announcement ever was made of Lawrence's leaving 20th-Fox, he has not been with the company for about two months. Disagreement over his policies in England resulted in his resignation.

Joseph M. Mullen, 20th-Fox manager in Mexico, has been made district manager for the Caribbean district. He will supervise Central American countries (including Mexico, Panama, Cuba, Puerto Rico, Trinidad) and Ecuador, Venezuela and Colombia.

'War and Peace' Set For Korda As 1st Film On Return to England

London, Jan. 15.

Sir Alexander Korda's first film upon arrival here will be Tolstoi's 'War and Peace,' with Laurence Olivier and Vivien Leigh signatured.

Understood, Korda has already received permission from the Government for the services of Olivier, who is in the Navy.

'SILVER KING' SET FOR REVIVAL BY COCHRAN

London, Jan. 15.

Charles B. Cochran is to revive 'The Silver King,' opening Feb. 8 at the Palace, Hammersmith, for four weeks.

Godfrey Tearle is coming out of retirement to enact the original Wilson Barrett role.

Wm. Morgan's New Post

William Morgan, formerly manager at Trinidad, has been appointed 20th-Fox manager for Spain.

In new post, Morgan will have supervision over Spain, Portugal and North Africa including newly reopened offices in Algiers and Casablanca. He'll headquarter at Barcelona.

Canadian Branch in Chi

National Film Board of Canada has opened offices in Chicago to distribute 16 mm product in the U. S.

Miss J. Margaret Carter has been placed in charge.

Slim Possibility H'wood Filmers May Work in Argentine to Avoid 25G Law

Buenos Aires, Jan. 27.

Possibility that Hollywood stars, producers and directors might fly south for a try in Argentine films in order to circumvent the proposed $25,000 salary limitation is considered remote here.

Known that some B. A. studios have dangled offers before Hollywood personalities, citing increasing standing of national product, improved quality of production and widened distribution throughout Latin America.

Another advantage, detailed to Orson Welles when he was down last year, was that a top-ranking U. S. personality could have the run of any studio he pleased and be able to work in his own way.

Explained, however, that while salaries earned abroad are not taxable, this only applies to persons out of the country more than 12 months. Any U. S. star who sought to increase his or her earnings by working in Argentina or Mexico might run the risk of being unpatriotic, thus losing U. S. b.o. value. Department of Immigration and the Treasuary are also likely to frown on such deals as evasions of the wage-limitation order.

U.S. Spending Big in Mex

Mexico City, Feb. 9.

Tourist trade is only fair, about 33% in volume, as compared to last winter when traveling conditions were not as stringent, but on the whole the type of U. S. tourist now here is of a better grade.

They're bigger and better spenders, almost offsetting in quality the lack of quantity this season.

John Woolf Prevented By Army From Taking Over British Film Post

London, Feb. 9.

Plan to make John Woolf managing director of General Film Distributors has been blocked by his present service in the Army. L. W. Farrow, a director of Gaumont-British Picture Corp. and Odeon Theatres, has been made joint managing director of G-B, Mark Ostrer staying as the other managing director. John Woolf is the eldest son of the late Charles M. Woolf, managing director of GFD and joint managing director of G-B at the time of his recent death.

Frank Ditcham, a director of GFD, was slated to become joint managing director of General Film along with young Woolf. Not known now what the setup will be since the Army's refusal to grant John Woolf a leave to return to the film biz.

SUNDAYS LOOK OKAY FOR LONDON LEGIT

London, Jan. 15.

British Equity is all for Sunday openings, and it looks like it'll go through in Parliament.

Only condition demanded by the actors' association is that contracts still call for six-days-a-week, with Monday likely to be the closing day. The same procedure is followed on Broadway.

Grune Sets 1st Pic For New British Co.

London, Jan. 7.

Karl Grune has formed new film company, first film to be 'Silver Darlings,' an adaptation from Neil Gunn's novel. Most of the shots will be exteriors of Highlands of Scotland.

Shooting starts in April, with Clemence Elder, former director with Associated British Pictures, to direct.

New G-B Link

London, Feb. 9.

Gaumont-British is forming a new company which will incorporate manufacturing, distribution and service facilities for every type of film theatre equipment, from sound to decorations.

New company will have practically a monopoly on this field in England.

Repair Fair Stadium

Regina, Sask., Feb. 9.

Stadium, grandstand and stables at Regina fair grounds, destroyed by a cyclone last fall, have been repaired at a cost of $38,963.42.

Balcon and UA Due to Washup

London, Feb. 9.

Negotiations are under way for the termination of the picture-releasing arrangement between Michael Balcon and United Artists. Balcon will deliver three more pictures, two completed and one to be made.

Balcon will release through Associated British Film Distributors, his own organization.

BRITAIN BECOMES A THEATRE OWNER

London, Jan. 22.

Council of Encouragement of Music and Arts (CEMA), a Government-subsidized organization under the auspices of the Board of Education, has acquired a lease on the Theatre Royal, Bristol, oldest theatre in England and still in its 18th century form.

Although the Government has been sponsoring shows since the outbreak of war, this is the first time it has become a theatre-owner.

Government's interests in shows have been varied. They range from subsidizing Tennent Plays, Ltd., a subsidiary of H. M. Tennent, Ltd., on non-profit basis. This company is now producing Turgenev's 'A Month in the Country,' which opens at St. James's theatre second week in February, also J. B. Priestley's new play, 'They Come to a City,' which debuts at the Princess theatre, Bradford, Jan. 27.

Besides these undertakings, the Government has always backed the Old Vic operas, ballets and Shakespearean plays, which have been profit-yielding for some years.

Smaller ventures sponsored by the Government are Robert Atkins at the Westminster theatre; Donald Wolfit plays, for provinces only; Ashley Dukes' productions at the small Mercury theatre, and Norman Marshall's activities at the Arts theatre, Cambridge. All these have proved profitable ventures in the last few years.

Too Much Realism

Mexico City, Feb. 9.

Too much realism, in the form of an overly-charged bomb, hurled during a battle scene to explode amid a group of soldiers—regular Mexican army men serving as extras—with government sanction, mortally wounded Pvt. Jose Garcia Covarrubias, 27, of the 30th Regiment (Infantry). Also painfully hurt was Lolita Camarillo, playing a girl soldier, in the making of the pic biog of Father Jose Maria Morelos, generalissimo of Mexico's independence war of 1810-21. Miguel Contreras Torres is producing the pic.

Woundings were held to be accidental.

COMPETITION KEEN ON BRITISH CINEMA BUYS; $5,000,000 ASKED FOR 50 INDIES

London, Feb. 9.

With money plentiful, competition between the big circuits for control of independent cinema chains is becoming more keen daily. Gaumont-British Theatres Corp., controlled by Arthur Rank, and Associated British Cinemas, reputedly controlled by Warners, both are bidding for the Shipman and King houses totalling about 50 highly profitable cinemas in the provinces. Mick Shipman is believed to be asking $5,000,000.

Deal whereby Rank would have acquired the Hymans' three big theatres flopped when the brothers and Major Gale refused to agree to Rank's terms. Rank also controls the Odeon chain.

Silverstein H.O. Rep For Universal in Rio

Maurice Silverstein has been named homeoffice rep assigned to Rio de Janeiro by Joseph Seidelman, Universal's foreign sales chief. Silverstein formerly was h.o. representative in South America for 20th-Fox, previously having been with Metro.

Company also announced the return of C. C. Margon, Latin-American supervisor, from a five-month swing through his territory, during which he signatured many new deals, including some big first-run pacts in Rio.

THE BIGGEST "TARZAN" OF 'EM ALL

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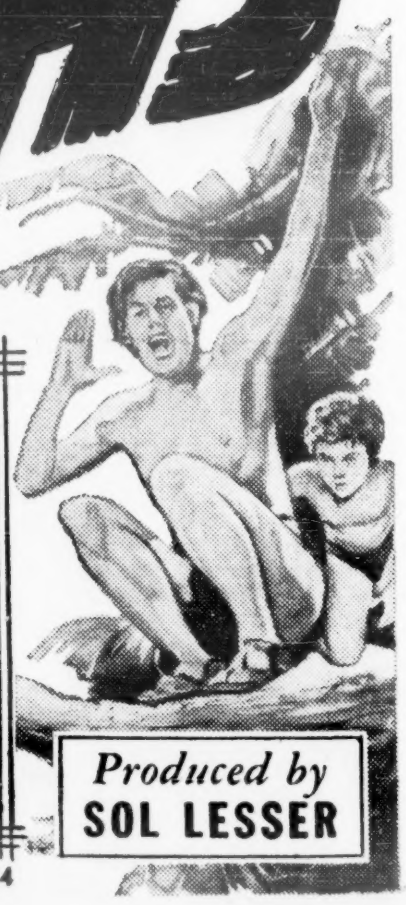
TARZAN TRIUMPHS

How your fans will thrill to Zandra... bewitching beauty of the wildlands ...trapped by brutal beast-men... as Tarzan's most amazing adventure throbs across the screen! The show that packs a big, new Tarzan wallop for folks of every age!



EDGAR RICE BURROUGHS'

TARZAN TRIUMPHS

starring

JOHNNY WEISSMULLER

FRANCES GIFFORD

JOHNNY (BOY) SHEFFIELD

DIRECTED BY WILLIAM THIELE

Screen Play by Ray Chandler and Carroll Young · From a Story by Carroll Young
Based Upon the Characters Created by Edgar Rice Burroughs

Produced by **SOL LESSER**

Join the industry's March of Dimes Drive . . . Feb. 18 to Feb. 24

Usual Crop of Anti-Pix Bills

Ohio's Anti-Checking, N. Y.'s Anti-Bingo, Conn.'s Admission Tax Proposal, Among Others

An admission tax bill in Connecticut, a so-called anti-block booking measure in Tennessee, an anti-bingo proposal in New York and the first bill aimed at blind-checking of theatres in Ohio have been introduced in state legislatures now in session. While there's still talk that state solons want to conclude legislative sessions early this year, usual crop of anti-picture legislation is starting to be launched.

The Tennessee proposal, mainly because it is so involved, and the 10% admish tax bill of Conn., look most serious. Latter would be fought on the grounds that exhibitors have heavy enough tax load with the 10% federal tax bite starting at 10c. Also that this is sure to cut deeply into attendance at theatres.

Ostensibly, an anti-block booking measure (Tennessee) would prohibit the operation of film theatres at a loss in order to discourage competition. Also there is some vague verbiage regarding houses which use passes to make biz look good and prevent product from going to opposition theatres. Reason back of the bill is not clear but it appears to stem from indie exhibitors who have raised a familiar cry of being unable to obtain strong product in certain communities.

Ohio's anti-blind-checking measure is officially known as a bill to prohibit the spying on business operations and manufacturers merchandise. Film theatres are cited as an instance where such 'spying' is done to identify or count customers and thereby gauge the amount of biz done. Industry had expected the first measure to bob up in Pennsylvania because an Allied exhib had his fingers burned there via a checkup of business enjoyed. However, with states and municipalities checking on auto traffic and other businesses, seeking totals on pedestrian traffic in important localities in big cities, checking by outside firms to ascertain if exhibitors are chiseling on figures submitted distributors likely will stand according to legal lights in the trade.

It likely would be opposed in Ohio by other business firms who check employes just to keep them honest.

Several anti-bingo game proposals seem destined to receive consideration in the N. Y. state legislature. Because of widely divided opinion in the trade and fact that churches, fraternal organizations and the American Legion likely would not favor such legislation, trade experts believe the measures may fall of their own weight. With many indie and major exhibitor circuits favoring such games, it is a subject that the major companies likely will have no part of. If they favor any proposal against bingo they are certain to incur the ire of fraternal and church people using bingo. And if they oppose the measure, other elements in the industry would be peeved.

New tax proposals continue to promise the most difficulty to the film business in the state legislatures.

Peace, It's Wonderful!

Minneapolis, Feb. 9.

The film industry here is happy because, although the state legislature has been in session for nearly a month and a half, no bills adversely affecting the movies or theatres have been introduced. For the first time in years, independent exhibitors, now in a somewhat disorganized state of organization, are not sponsoring measures aimed at the producers and distributors. The legislators themselves also are 'laying off' the industry.

No Tenn. Amus. Tax Tap

Memphis, Feb. 9.

The omens were good at presstime that the Tennessee state legislature would adjourn late this week without passing an amusements tax bill proposed by Rep. Stafford, Republican, of Hardin County.

Measure called for a tax of 1c. on every 10c of admission charged by any place of amusement; a 10% tax on golf green fees and rental on horses at riding establishments; 5% on all dues of golf club members; 75c per gallon on all syrup used in soft drinks; and 1c on such 5c bottled drink.

Proceeds would go to old age assistance.

Bill has not been taken seriously thus far and legislative body is supposed to call it quits on the session by the end of the week.

'Skeffy' for Bette

Hollywood, Feb. 9.

Next Bette Davis starrer at Warners will be 'Mr. Skeffington,' slated for a start in May, with Julius and Phillip Epstein working on the script.

Meanwhile the star will do a tour of eastern Army camps and then take a three-month vacation on her New Hampshire farm.

Twin City Indies Fear Film Shortage As First Runs Pile Up Holdovers

Minneapolis, Feb. 9.

Although an additional first-run outlet was recently added to the loop lineup by the Paramount circuit here, the threat of a product shortage for Twin City independent neighborhood exhibitors is becoming the most acute ever in consequence of the strong boxoffice showing of so many pictures in the past few months, necessitating a record-breaking number of holdovers and extended runs downtown.

There are believed to be more nationally released pictures on exchanges' shelves here now than at any one other time. The fact that 'Yankee Doodle Dandy' is in its sixth week downtown and that there have been at least two other holdovers every week during its engagement have aggravated the situation.

If production is curtailed materially at Hollywood, Twin City independent exhibitors declare that downtown runs of pictures will have to be shortened regardless of grosses or clearance changed. Otherwise they might as well fold, the exhibitors assert. As it is, by spring, there won't be enough pictures available for them to operate normally, according to present indications.

It had been hoped that the Century's change of policy to first-runs exclusively downtown would improve the situation sufficiently for the independent neighborhood houses which also had a break with the Paramount circuit's elimination of early second runs downtown. But the unusual number of boxoffice pictures has more than offset the other gain.

Director Van Dyke Dies After 6-Mo. Illness at 53

Hollywood, Feb. 9.

Major Woodbridge S. (Woody) Van Dyke, 53, one of the film industry's top directors, died Feb. 5 following six months' illness which had caused his retirement from the Marine Corps reserve. His screen career began in 1915 as assistant director to D. W. Griffith on 'Intolerance,' although his theatrical career began at the age of five when he made his stage debut with his mother, Mrs. Laura Winston Van Dyke, in San Francisco. Later, after various adventures as a miner, logger and teamster, he joined a vaudeville troupe in Seattle and wound up in Hollywood where he remained, except for his service in uniform during World War No. 1.

His first director job was a series of four westerns for Essanay, followed, after the Armistice by similar chores on the old Fox lot. In 1926 he moved to Metro to handle Tim McCoy westerns and developed into the lot's best 'money' directors. An adventurer in youth, Van Dyke traveled far afield as a director, leading troupes into the South Pacific to film 'The Pagan' and 'White Shadows of the South Seas'; to African jungles for 'Trader Horn,' and to Arctic regions for 'Eskimo.'

Known for his fast shooting on the set, Van Dyke never looked at the daily rushes and seldom viewed a picture when he had finished it. He was noted for his loyalty to old-timers, and in his later years as a director at Metro he never started a picture without his favored list of veterans for extra and bit parts.

He joined the Marine Corps reserve as a major two years ago and recruited and organized the 22nd battalion from the studios, but his active service was cut short by illness. His last picture was 'Journey For Margaret.' Among his outstanding pictures at Metro were 'San Francisco,' 'Naughty Marietta,' 'Marie Antoinette' and the series of William Powell-Myrna Loy 'Thin Man' pictures. He was a member of the Explorers' club, the International Adventurers' club and the Royal Geographical Society.

Christian Science services were held Feb. 8 with interment at Forest Lawn Memorial Park in Glendale, Cal.

Utah Baits Pictures With Scenic Wonders

Hollywood, Feb. 9.

Utah is putting on a diplomatic invasion of Hollywood to persuade film companies to send more location troupes to that state, where 10 major productions, chiefly in technicolor, have been shot in the last year.

Commission, sent by Governor Herbert B. Maw, offers all sorts of facilities to the picture companies, including snowy mountains, green valleys, cattle and sheep ranges, buffalo herds, the Great Salt Lake, cowboys, farmers, Indians and other extras at reasonable wages, and no dimouts.

K-A-O's Usual Pfd. Divvy

Keith-Albee-Orpheum Corp. declared usual quarterly dividend of $1.75 on the 7% preferred stock this week.

Divvy, which covers the quarter ending March 31, is payable April 1 to stockholders on record March 15.

'Keep Screenings'

Continued from page 7

mediately after it had opened in 10 key spots. Also, under the decree form of selling, the exhib gets a line on product through the reviews carried by the trade press.

Selling

Full-line selling, as practiced in the past and still in force with Universal, Columbia, Monogram and Republic, is no longer advocated for these assorted reasons as well as because the distributor was marketing product before it had been manufactured, Agnew declared. However, if a company should have a bad run of pictures, it takes the gamble of running into trouble in getting contracts after the film has been tradeshown. Par, Metro, Warners, 20th-Fox and RKO, none the less, appear willing to take this chance.

So far on the current (1942-43) season, Par is running spectacularly ahead of the prior season in the number of contracts negotiated, although the accounts sold during the 1941-42 releasing year established a new high for the company. A total of 25,018 contracts have already been closed this year, the percentage of increase over the same period on the 1941-42 season hitting the high figure of 61%. Computation covers contracts brought in up to Feb. 1 and is based on 22 weeks of selling, both seasons. Also, involved last year as well as so far during the 1942-43 season are four blocks of five pictures each, plus two films sold singly. The number of contracts closed by Feb. 1 on the 1941-42 season were 15,888.

With quality of product maintained and grosses at the theatres having shot up as result of the war, Par looks to ride out the season as the most successful in its history from every point of view.

Only 30-32 Pix in 1942-43

Paramount will release only from 30 to 32 pictures this year (1942-43), lowest in its history. Meantime, it is farther ahead on production than any other company but, as emphasized by Agnew, the studios are being rapidly slowed up due to numerous wartime factors. Not the least of these falls on the male side of the ledger. Agnew particularly mourns the loss to the army of Alan Ladd, a young star on its lot who has climbed fast as a boxoffice asset.

The Par v.p. added that as the war goes on and production, as well as other problems become more acute, the backlog on product that has been built up will result in a diminishing rather than an increasing situation. For that reason neither Agnew nor other leaders in the industry venture an opinion as to the production or releasing outlook for the 1943-44 season.

In connection with the print problem, Agnew noted that it has become a serious one for Par because it is selling so many accounts this year. For the last week in January Par established a new high in the number of contracts closed for any week in its existence, number having been 3,004. This is an average of nearly 100 contracts to an exchange.

Theatre Vandalism Takes Serious Turn; Chair-Tossing, Knifing Sprees

Cleveland, Feb. 9.

Wave of juvenile hoodlumism hitting nabe houses here took a bloodthirsty turn when an eight-year-old lad was stabbed by a 13-year-old roughneck during one of the Savoy's matinees. Victim said he was just an innocent spectator to a scuffle in the theatre's aisles, but got the worst of it when he tried to walk past ringleader of a gang of toughs. He was cut in the leg with a pocket knife, not too seriously. Boy who attacked him was captured by theatre manager, who turned him over to police.

Practically every theatre in Cleveland now has a special uniformed policeman patroling the audience during weekends, when hoodlums commit the heaviest damage on nabes. Several lately had to replace screens lamaged by buckshot. Besides slashing tapestries, latest stunt of the vandals is to upset the sand urns, dumping the sand into toilets or all over the carpets.

Parents who were too busy with war jobs to keep an eye on their offspring, and the relaxation of family discipline, were rapped by Nat Wolf, zone manager of Warner Bros. local string of houses. Situation is particularly bad here, he said, because so many married women are being lured into Cleveland's war plants.

Private cops have helped to cut down their depredations considerably in Warner nabes, declared Wolf. Also helpful are special trailers, appealing to patriotism of youngsters, pointing out that the materials and equipment they are destroying are often irreplaceable due to the war need, and asking them to conserve it.

This One Threw a Chair

Springfield, Mass., Feb. 9.

Rough stuff in theatres and other places of amusement will not be tolerated in Springfield, Judge William J. Granfield declared in district court Saturday (6) when a chair-tossing juvenile faced him. As the result of Raymond A. Taylor's hurling a 15-pound chair from the upper box of the Loew's Poli Thursday (4), the court sentenced him to the training school for boys at Shirley.

Not satisfied with the thrill of hurling electric-light bulbs to the floor, Taylor heaved the chair, which dazed, without seriously injuring, Ernest Lawson, local war worker.

Judge Granfield, declaring that he was 'amazed' that anyone would be guilty of such conduct, said that it was a 'pretty serious prank' that could not go unnoticed.

Theatre Fagans

Reading, Pa., Feb. 9.

Following an unusually long list of complaints by women of purse losses in theatres, police have uncovered a "school" for child crooks operating in all the larger and better theatres, as well as in the low price houses. Three boys, eight to 10 years old, admitting 12 thefts totaling $100 or more in cash stolen from a dozen women, have already been arrested.

The kids buy half price tickets, sit in the back seats and then begin to slide on the floor, under the seats, to spots where two or three women sit among vacant seats.

Watching their chance, the juveniles reach up from under the seats, pick up handbags lying at the side of their victims, remove money purses or loose change and then replace the handbags.

Buffalo's Bouncers

Buffalo, Feb. 9.

Recent outbreaks by young coin-loose defense workers, running to assault and battery, drunkenness and disorderly conduct have been prevalent, with bottle guzzling and fighting in loges and mezzanines commonplace. Managements have borrowed a page from the book of tavern technique and are now hiring middle-aged stalwarts to serve as bouncers and deposit obstreperous customers on the sidewalks outside.

No Solace Here

Columbus, Feb. 9.

Theatre managers in various cities throughout Ohio, troubled by young hoodlums and vandalism, found little encouragement in the report of the State Bureau of Juvenile Research, which announced that juvenile delinquency increased 8.3% in the first six months of 1942, as compared with the same 1941 period, and said the social and economic upheavals of a nation at war is further boosting the delinquency rate.

Dr. C. H. Calhoon, executive psychologist, said the records, compiled in 52 counties representing three-fourths of the state's population, indicated a 20% delinquency increase among girls and 6.5% among boys. A. R. Schwartz, state sociologist, said mothers leaving homes to fill war jobs and the shifting of population to meet manpower demands were major reasons for the increase.

Dr. Giannini Was a Vital Figure in the Film Biz; His Death at 69 Shocks

Filmdom turns out en masse today (Wednesday) in Beverly Hills for the funeral services of Dr. A. H. Giannini, physician, banker and former president of United Artists. One of the most popular figures in the picture business, Dr. Giannini died of a heart attack Sunday (7) in Los Angeles. He was stricken while attending an annual meeting of the board of regents of Loyola University.

Though he was in his 69th year, Dr. Giannini's death came as a big surprise, since he had apparently been in good health. Only shortly before his death he had returned from New York business huddles, including one of the Columbia Pictures directorate.

Dr. Giannini's faith in the picture business during the latter's incubative years was notable in his long and varied career. It was his financial counsel to the industry and encouragement of other bankers to invest in the biz that helped shape the formulative years of filmdom.

He practiced medicine after graduating from the medical school of the University of Southern California, and it was in this profession that he gained his first prominence. During the typhus epidemic that followed the San Francisco earthquake he received high praise from authorities for his tireless efforts to halt the outbreak.

In 1908 he entered banking with his brother, A. P. Giannini, who four years earlier had started the Bank of Italy. After becoming vice-president and manager of the bank's first branch at San Jose, he later headed a branch in San Francisco.

In 1919 he became president of the Bowery and East River National Bank, New York, which was later consolidated with the Bank of America National Assn., of which he became the chairman. He returned to California 12 years later to assume further exec banking posts, and then his early interest in pictures broadened. He succeeded Al Lichtman as president of United Artists in 1936, a post he relinquished in 1938. He held several interests in the industry at the time of his death. After his UA resignation, he became more active in civic affairs.

Widow and son survive.

3d 'Boys Town' Pic

Hollywood, Feb. 9.

Metro will make its third 'Boys Town' picture.

Arrangements were completed over the weekend with Father Flanagan, head of the Omaha school.

CHI CENSORS' JAN. WORK

Chicago, Feb. 9.

During the month of January the Police Censor Board reviewed 92 pictures with a total footing of 348,000, made 20 deletions, rejected one film, 'Native Land,' which was later issued a general permit by Police Commissioner Allman, and issued three 'adults only' permits.

These were for 'Ecstasy,' 'One Night' (Scandia) and 'Dead Men Walk' (PRC).

WMC Draft Order

Continued from page 3

would be forthcoming. Although no such expansion has been issued, the newest report is that a ruling is to be issued granting a waiver to one person in the writer-producer-director classification for each major network program. Details of such a setup, or even confirmation that it is pending, have not been available, however.

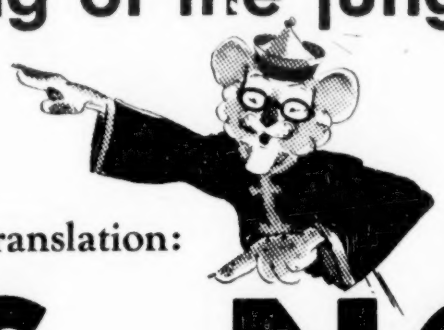
CHINESE EPIGRAM:

如以高聲呌喊為則

"If loud braying counted for anything–

林之王矣驢將為山

"The ass would be King of the jungle!"



Dr. Lee-o's American translation:

PICTURES, NOT CONVERSATION FROM M-G-M!

Completed and in production at the great M-G-M Studios in Culver City are the finest shows this industry has ever seen. With confidence in the future, with an enthusiastic willingness to go full speed ahead you can depend on the Friendly Company now and in months to come. With our first two groups giving a fine account of themselves at box-offices nationwide, with "Random Harvest" outgrossing "Miniver," look ahead with us and remember: "Not for just a day, not for just a season, but Always!"

Metro-GOLDMINE-Mayer

PICTURES IN PRODUCTION

"PRESENTING LILY MARS"
Judy Garland, Van Heflin, Bob Crosby & Band

"ASSIGNMENT IN BRITTANY"
Pierre Aumont, Susan Peters

"THE HUMAN COMEDY"
Mickey Rooney in Saroyan's Book-of-the-Month Club masterpiece

"THE YOUNGEST PROFESSION"
The Season's Surprise with top M-G-M names as Guest Stars

"DESTINATION TOKYO"
Franchot Tone, Ruth Hussey, Gene Kelly

"SALUTE TO THE MARINES"
Wallace Beery

"BEST FOOT FORWARD"
Lucille Ball, William Gaxton, Virginia Weidler, Harry James & Band

"DR. GILLESPIE'S CRIMINAL CASE"
Lionel Barrymore, Van Johnson, Donna Reed

"PRIVATE MISS JONES" (Technicolor)
Kathryn Grayson, Jose Iturbi, Gene Kelly, John Boles, Mary Astor

"FACULTY ROW"
Mary Astor, Herbert Marshall, Susan Peters

"DU BARRY WAS A LADY" (Technicolor)
Red Skelton, Lucille Ball, Gene Kelly, Tommy Dorsey & Band

"CABIN IN THE SKY"
Ethel Waters, 'Rochester,' Lena Horne, Duke Ellington & Band

"SLIGHTLY DANGEROUS"
Lana Turner, Robert Young

"LASSIE COME HOME" (Technicolor)
Roddy McDowall, Donald Crisp

"AIR RAID WARDENS"
Laurel and Hardy

"BATAAN'S LAST STAND"
Robert Taylor, George Murphy, Thomas Mitchell, Lloyd Nolan

"ABOVE SUSPICION"
Joan Crawford, Fred MacMurray

"GIRL CRAZY"
Mickey Rooney, Judy Garland, Tommy Dorsey & Band

"SWINGSHIFT MAISIE"
Ann Sothern

"I DOOD IT"
Red Skelton, Eleanor Powell, Jimmy Dorsey & Band

"March of Dimes" Feb. 18—24

OPA Exempts Actors Shoes

Continued from page 2

entire group, and the producer retains title to the shoes, the producer must write to his state or district OPA office explaining what he needs. He will be given a special bulk certificate to buy one pair for every cast member plus a reserve of up to 10% more. When these shoes wear out the producer or manager must apply and again he will be given a second certificate. Of course ballet slippers are completely exempt from rationing and no certificate or coupon of any kind will be necessary to obtain them.

Ballet and toe do not come under the original order because they are made of sole leather.

The O.P.A. loophole is vital to such terpsters as the De Marcos, who use anywhere from 25 to 30 pair per year; The Barrys, 12 to 14 pair; Paul Draper, 24 pair; Ray Bolger, 16 pair, not to mention producers of musical shows. For example, 'By Jupiter' called for 200 pair as did 'Let's Face It.' And a gigantic production, such as Ringling Circus orders anywhere from 2,000 to 3,000 pair per season.

Most of the four figure dancers pay anywhere from $15 to $25 per pair, while those in the lesser dough usually lay out somewhere between $6 to $10 a shot.

Although the provision will enable producers to get their needed footwear, manufacturers note that with the paucity of leather becoming more acute, producers should not delay in placing their orders for shoes in quantity. It will be a case of first-come first-serve, and many an entrepreneur will be stuck at the last moment because of delay, they predict.

Taps, being made of aluminum, have already been rationed,, although most theatrical booteries have a goodly supply on hand.

No Hollywood Worry

Hollywood, Feb. 9.

Wardrobe departments of major studios are not unduly worried over shoe rationing.

Most of the lots are well stocked with footwear used in pictures. One wardrobe mistress said that instead of throwing away slightly worn shoes they'll have them repaired like everyone else.

Every studios is expected to set up its own shoe repair bench. Dancers who make their living on the hoof are expected to get extra rationing. Most studios believe that shodding is a minor item and the general belief is that there are enough shoes on hand to last at least a year.

Kohlmar, Jones Held By Par as Producers

Hollywood, Feb. 9.

Paramount handed new associate producer contracts to Fred Kohlmar and Paul Jones.

Currently Kohlmar is producing 'Let's Face It' and 'Riding High.' Jones recently completed 'Dixie.'

Stanley Co. Denies

Philadelphia, Feb. 9.

Stanley Co. of America last week denied that it was engaged in interstate commerce and asked the U. S. District Court to dismiss the $1,350,000 suit filed by William Goldman, local indie exhib, who charged the company and the major distribs of conspiring to prevent him from getting product for the Erlanger, which he leased more than a year ago.

Stanley as well as the other defendants also denied virtually all of the allegations in Goldman's bill of complaint. No date has yet been set for the hearing.

WB'S PFD. DIVVY

Warner Bros. directors yesterday (Tuesday) declared regular quarterly dividend of 96¼c on preferred stock.

Divvy is payable March 1 to stockholders on record, Feb. 19. This maintains $3.75 annual rate.

Editing, Not Diplomatic Strife, Holds Up 'Tolls'

Hollywood, Feb. 9.

Tremendous job of cutting and editing thousands of feet of surplus film will set back to September the initial roadshow release of Paramount's high-budget picture, 'For Whom the Bell Tolls.' Originally planned for April release, the production has met technical problems precluding its public showing before late summer.

Paramount execs deny reports that the distribution of the Hemingway tale has been held back for international diplomatic reasons at the instance of the Department of State. They point out that the picture is still in the rough-cut stage and has not been seen by anyone outside the studio, and that only a few minor pickup shots are necessary to smooth gaps in continuity.

Robert Gillham, Paramount's advertising and publicity chief, announced that he had postponed his exploitation campaign to coincide with the later release dates, meanwhile delaying about 25 magazine covers to prevent them from breaking too far ahead of the actual showing of the picture.

Ops Walk Out in Seattle

Seattle, Feb. 9.

Motion picture operators failed to appear for work Monday (8) forenoon at Hamrick-Evergreen theatres, but at 1:30 p. m. notified management they were returning. Theatres were closed and money refunded as lines formed in reverse at the downtown houses.

Understood certain union demands had been presented, but nixed, so negotiations will doubtless start.

Disney's Salary

Philadelphia, Feb. 9.

The Securities Exchange Commission today reported that Walt Disney, president of Disney Productions, received a salary of $45,000 for the fiscal year.

In addition Disney received dividends of $3,900 from Walt Disney Mickey Mouse, Ltd., an Australian corporation.

Blue Censors Winchell, Pearson

Continued from page 3

'damned fools' those who helped to re-elect pre-Pearl Harbor isolationists.

It gave his foes and RCA, of which the Blue is a subsidiary, what local broadcasters regard as a fairly sound basis of rationalization for bearing down on him. Winchell had gone beyond the personal thesis to one of mass criticism. RCA, it is further pointed out, is currently in a pretty ticklish position, what with the pending new FCC rules on chain broadcasting and the Congressional investigation of the FFC.

Winchell is reported as not particularly inclined to argue with the Blue on the tightening up of personalities and issues. He is quoted as saying last Sunday night (7) that if he has to knuckle down to stringent regulations it will have to be okay with him. The columnist is due in Washington Mar. 15 for the opening of the Cissie Patterson libel suit against him, and the chances are he will do his broadcast from this town the night before (14).

Phillips Carlin, the Blue program chief, was on hand in Washington last Sunday (7) for Pearson's broadcast and, according to Pearson, the items bluepencilled included a critical comment of the State Department's North African policy.

Winchell Got Notice

Walter Winchell was apprised several days in advance last week that the network proposed to enforce the NAB's standing regulations against derogatory remarks on radio against any member of Congress, or the President's cabinet, or any person holding public office. This information was relayed by Mark Woods, the Blue's president, in a telephone call to Winchell in Miami.

Winchell's recent Congressional targets have been such pre-Pearl Harbor isolationists as Senators Burton K. Wheeler, Gerald K. Nye and Representative Clare Hoffman, of Michigan. Wheeler is chairman of the Senate Interstate Committee, whose authority includes radio. In New York network circles it is figured that the Blue's action will work out decidedly in Winchell's favor from the angle both of garnering him an added sympathetic following and providing him with something that he can make much capital of in his daily column.

The Raymond Spector agency, which handles the Serutan account, declared yesterday (Tuesday) that it was appreciative of the position in which the Blue found itself, that it realized that the networks were still pretty much of a political football and that it and Pearson were prepared to cooperate with the Blue in avoiding any broadcast material that might embarrass the Blue in political quarters. The agency added that Woods had gone into the situation with it thoroughly prior to the Sunday broadcast (7) and that proper care would be exercised now that the possible implications are clear to all concerned.

It is reported that another writer-broadcaster figure whom certain Congressmen are gunning for is Rex Stout, who has the 'Our Secret Weapon' series on CBS. Stout is the author of 'Illustrious Dunderheads,' a book mainly composed of pre-Pearl Harbor statements by Congressmen.

Refurbish 'Black Crook' At 20th for Woolley

Hollywood, Feb. 9.

Next Monty Woolley starrer at 20th-Fox will be 'Gone Are the Days,' filmusical based on the production of the first 'leg show' on the American stage, 'The Black Crook.'

Filming starts in April, with Robert Bassler producing from script by M. M. Musselman and Kenneth Earl.

Rep's Hoosier Hotshot

Hollywood, Feb. 9.

'Hoosier Holiday,' a high-budget special with a radio background, has been listed on Armand Schaefer's associate producer slate at Republic.

Stuart and Dorrell McGowan are writing the screenplay from an original by Ed James.

We mourn the loss of

Dr. A. H. GIANNINI

a true friend to all the industry
and a member of our Board of Directors

COLUMBIA PICTURES CORPORATION

Day-Dating Naborhoods Holding Own With Deluxers on Coast; Indies Beef

Los Angeles, Feb. 9.

Addition of new first-run theatres to houses already in the day-date category has given results beyond the expectations of circuits here Both Fox-West Coast and Warners have tried adding new houses to the day-date string and are admittedly surprised at strength such theatres, heretofore used as moveovers, second runs, etc., have shown.

Big reason for patronage is figured to be gasoline rationing and accessibility of the newcomers in top string. Public transportation gives Warners' Wiltern and F-WC's Ritz an even shake with the established theatres in downtown Los Angeles and Hollywood, and are surrounded by large apartment house and resident areas filled with patrons who formerly jumped in their autos and drove to nearest first run house—usually at least three miles away.

Most surprising success under the new policy is Warners' Wiltern. House has managed to surpass the more established de luxer operated by company on Hollywood boulevard in total grosses on pictures playing day and date with Warners' Downtown and Hollywood. Wiltern last week hit gross of $9,100 with second week of 'Yankee Doodle Dandy,' while Warners' Hollywood tallied $8,200 with same picture for second week. This feat has been duplicated before with such pictures as 'Now, Voyager' and others since triple day-dating was established.

Warners has a fourth house that could be brought into the day-date string if such a move looks good. The Beverly, class house in heart of Beverly Hills on Wilshire boulevard, at present is doing well with moveover policy, but should Warners decide to place it with the Hollywood, Downtown and Wiltern, theatre would have a virgin first run territory in which to prove its colors.

Fox-West Coast several months ago brought the Ritz, a Wilshire boulevard house, into day-date policy with Grauman's Chinese and Loew's State. Additional first-run revenue and better clearance of pictures has proven advantages to be enjoyed through establishment of houses easily accessible via public transportation or foot to resident areas. Circuit further has the town blanketed with move-over houses in resident zones, which means patrons can see their favorite films within two weeks after initial openings without stirring far from home or burning up precious petrol.

Indies No Like

Only faction not in agreement with new trend is the independent theatre owner. Indies figure life was tough enough with long holdovers, continued runs or moveovers without major circuits further milking product by blanket playing throughout the entire Los Angeles area. They further see dire results from Government's print reduction order. With 14 big houses already skimming the audience cream off every money-making film, either by triple day-dating, moveovers, or holdovers, indies see additional threat to their livelihood in the print reduction order and resulting talk by majors that present zoning and clearance schedules may have to be changed in order to meet operation under wartime regulation.

Both members and non-members of the militant Independent Theatre Owners of Southern California and Arizona have recently been digging into the situation to gauge just what lessening of prints will mean if coupled with change in zoning-clearance. Committee has been appointed to survey territory so boys will be armed with data in case talked-of move by major distributors hinting at changed clearance materializes. While indies will not take any open steps unless talk turns into fact, a last-ditch fight can be expected to protect zoning-clearance structure used for past eight years locally.

Harrisburg's 10% Tilt

Harrisburg, Pa., Feb. 9.

New price scales, boosting prices 10%, have been placed in effect by this city's downtown houses.

Under the new setup, matinees will be 35c instead of 30c; after 5:30 p.m., 50c instead of 44c, and balcony seats will cost 35c instead of 30c.

FEMME MGR. HEROINE IN A THEATRE FIRE

St. Louis, Feb. 9.

Mrs. Ann Ballman, manager of the Janet, a St. Louis County indie flicker house owned by Clarence Kaimann, was the heroine Thursday (4) when fire of undetermined origin damaged the structure approximately $25,000 and resulted in Mrs. Ballman and one of the two projectionists suffering burns. She and Andrew Sears, the doorman, learned that the blaze had started back of the screen, apparently because of crossed wires in the sound apparatus about the same time, and as Mrs. Ballman instructed the projectionists to stop the film, Sears, using the p.a. system, told the 150 customers, most of whom were kiddies, that some mechanical trouble had developed and asked all to leave quietly.

As the last patron left the building, the opening of the doors created a draft that swept the flames towards the ceiling and seats. It was at this time that Mrs. Ballman suffered burns on the face and head. George Fleming, one of the two projectionists, suffered severe burns on the arms, legs and chest as he fled from the projection room. He was taken to Christian hospital. Durward Lawson, assistant operator, seeing that Fleming was burned, slammed the projection room door and opened a window leading to the street and jumped to safety. He was uninjured. The interior of the building was destroyed before apparatus from two nearby communities succeeded in extinguishing the blaze. If building materials are available the structure will be rebuilt.

20,000 Theatre Fire

Kansas City, Feb. 9.

Fire of undetermined origin destroyed the Glen, nabe, Wednesday (3), with damages to building and contents totalling approximately $20,000. Theatre had been operated by Glen W. Dickinson, Sr.

Patrick Jones, a city fireman, suffered fractures of four vertebrae in a fall through the roof of the burning theatre, and he still is in a serious condition although somewhat improved.

IATSE PREXY'S WMC HUDDLE ON 48-HR. WK.

Hollywood, Feb. 9.

Richard Walsh, international president of the International Alliance of Theatrical Stage Employees, yesterday (8) notified local labor leaders here he had discussed the proposed 48-hour week with William Hopkins, regional director of the War Manpower Commission, with the latter registering surprise that the rank-and-file in Hollywood were uneasy about future developments.

Walsh assured Hopkins that IA has no argument with producers and indicated that if the industry wanted a longer work week there was nothing in the IA contracts to prevent agreements provided the key men can be put on weekly salaries.

However, it's understood that grips, juicers and property men won't abandon their demand that time and a half be paid after 36 hours weekly. Walsh is said to be taking the position that inasmuch as studio unions have local autonomy, the question of the 48-hour week is in their laps.

J. Real Neth Adds Unique Theatre to His Chain

Columbus, O., Feb. 9.

J. Real Neth, who operates the State, Clinton, Eastern, Markham, Cameo and Lincoln, local nabes, added the Bexley, in suburban Bexley, to his chain. He acquired the theatre from the Theodore Lindenberg estate. Stockholders of the Ardmore Amusement Co., which operated the house, included Bert E. Williams, manager.

The Bexley is considered one of the most unusual houses in the middle west. It was built with two auditoriums, a building style which is patented. Special projectors split the light beam to two different screens, patented by Williams. The sound used employed ideas patented by the late Lindenberg, leading to the recreation of sound with amazing fidelity.

The Bexley will be closed for a short time for redecoration and for the arrangement of film contracts.

'N' Orleans' Stirs Again

Hollywood, Feb. 9.

'New Orleans,' Technicolor musical on the inactive list for months at 20th-Fox, was placed on William LeBaron's production schedule for early spring production.

Alice Faye is slated to star, with Nancy Wintner and James Earlie doing the script.

UOPWA (SPG AND SOPEG) ALL-DAY POWWOW 27TH

The United Office & Professional Workers of America (CIO), through which the Screen Publicists Guild and the Screen Office & Professional Employees Guild of New York are chartered, has called an all-day session for Feb. 27 reportedly to discuss policy and future plans.

In addition to general matters affecting the two CIO Guilds at major homeoffices and in several exchanges, understood that slated for discussion will be the CIO fight, already launched, for allowance of more than a 15% increase as called for under the Little Steel formula. The Wage Stabilization Act limits an employer from granting an increase amounting to more than 15% what was received as of Jan. 1, 1941.

Salary maladjustments and inequities, as defined by the Wage Stabliziation Act, as well as adjustments that have already been made in some major film companies as result of added duties, also expected to be on the agenda.

While this may not be taken up this far in advance, under the SPG contracts negotiated with the picture companies, running for two years, are all reopenable this May with respect to salary alone. All other conditions prevail for the full two-year period.

Lewis Merrill, president of the UOPWA, will preside at the Feb. 27 powwow.

Likely Philly Censor Bd. Will Be Retained

Philadelphia, Feb. 9.

Reports are current in Harrisburg that the present State Board of Motion Picture Censors will be retained by the new State Administration, and if it's so, Philly's Film Row will be glad to hear it. Although individual members of the industry have tangled with the board in isolated cases, filmites have dubbed the board as 'eminently fair.'

Especially chosen for praise is Mrs. Edna Carroll, board chairman, who has been active in industry charity drives. Once considered hostile to filmites, Mrs. Carroll has shown a great understanding of industry problems, especially since her trip to the Coast two years ago during which she toured the studios and talked to a great number of company execs.

There have been very few pix banned here—those that were are in the main foreign films which are not passed upon by the Hays office.

Besides Mrs. Carroll, the board is composed of John Clyde Fisher and Mrs. Mabel Love.

N.Y.C. Councilman's Idea Of Two Projectionists

Bill to force every theatre in New York, regardless of size, to employ a minimum of two projectionists is to be introduced shortly by Councilman Quinn in New York city council.

It's reportedly the first time that the municipality has intervened in a dispute which has long occupied attention of union officials and the smaller exhibs.

Measure for two projectionists has always been beaten when introduced in the N. Y. State Legislature at Albany, but theatre operators believe it stands a stronger chance in the local council.

N. Y. License Commissioner Paul Moss warned theatre operators several weeks ago that they would be required to employ a minimum of two operators, as well as two matrons. Provision relating to matrons is not included in the proposed measure.

'JANE' GETS UP

Hollywood, Feb. 9.

Twentieth-Fox finally got around to start production on 'Jane Eyre' after Joan Fontaine and Orson Welles recovered from sieges of flu.

Kenneth MacGowan produces and Robert Stevenson directs the modernized version.

Britain's Revised Plan on Pix Coin

London, Feb. 9.

The British Treasury has offered a revised formula for handling American distributor coin, heretofore partly frozen in Britain, for the year ending next Oct. 24, but thus far it has not been accepted by U. S. companies. Contention of American companies is that there should be free flow of this rental coin, since collected from a legitimate business transaction. Also that the past conditions which hampered British exchange no longer exist, what with war spending and lend-lease.

Now believed that some solution will be reached soon, and that it will be expedited as soon as all American companies present audits showing exactly how much revenue was obtained last year from distribution over here, after deduction of operating costs.

Nix 1st Quarter

American companies have not accepted either the first quarter payment in the fiscal year (ending next Oct. 24) nor the final amount due from Aug. 29 to Oct. 24 last, pending some new agreement with the British government in London. Two payments amount to upward of $12,500,000, according to latest estimates, but no precise appraisal will be available for a couple of days.

Although not admitted officially, the theory behind non-acceptance under any tentative $20,000,000-per-year pact, as advanced last October by Britain, is that all rental revenue should be forwarded and that it not be simply a percentage of the total. U. S. companies figure that around $52,000,000 would be due (after deducting operating overhead) from Britain in current fiscal year, representing approximately 30% increase in biz over the $40,000,000 total estimated for 1942.

Aussie Coin Status Quo

Status of the Australian frozen money situation remains much the same as Britains, no action having been taken since the Aussies agreed last Dec. 22 to unfreeze all U. S. rental coin up till the end of December, 1942. At that time the Australian government agreed to release $3,100,000 for the current year, this formula having been accepted by American distribs without prejudice to demands for full unfreezing. And no revenue has been forwarded from Aussie under this tentative pact.

U. S. distribs accepted this stipulation because they desire a free flow of this rental coin, as in Britain. Also major company foreign managers in N. Y. are dissatisfied with the amount offered, since $3,100,000 does not even represent half of the likely total revenue to be obtained this year in Australia since business is up at least 15% over 1941.

Spain Good Market For Mex Pix, But Coin Frozen

Mexico City, Feb. 2.

Spain has been a good coin market for Mexican pix, as most of the 46 films exhibited there last year had excellent boxoffice.

But producers are worried because all they have obtained from this business is glory, the Madrid government having frozen all coin coming to them.

Mono's 6 Mos., $109,108

Monogram Pictures profit for the six months ending last Dec. 26 totalled $109,108, before provisions for Federal taxes and employees' bonus.

METRO'S 'DUFFY'S TAVERN'

Hollywood, Feb. 9.

Metro has purchased the film rights to the radio comedy 'Duffy's Tavern.'

Ed Gardner will also play the Archie role in the film.

New York Theatres

2ND WEEK
Humphrey BOGART • Ingrid BERGMAN • Paul HENREID
In Warner Bros. Timeliest Hit
"CASABLANCA"
In Person
Swing and Sway! with
SAMMY KAYE and His Orch.
with
Don Cummings, Chris Cross & Louie
Special Audience Novelty!
"So You Want to Lead a Band"
Buy War Bonds STRAND B'way & 47th St.

2ND WEEK
'AIR FORCE'
Presented by Warner Bros.
Produced by Hal B. Wallis
A Howard Hawks Production
HOLLYWOOD THEATRE
Continuous • B'way & 51st St.

HENRY FONDA · MAUREEN O'HARA in
IMMORTAL SERGEANT
Plus In Person! CONNEE BOSWELL
On Our Stage! PAUL LAVALLE & Orch.
BUY A WAR BOND at the ROXY 7th Ave. & 50th St. Continuous Perfs.

MICHAEL TODD'S MUSICAL SMASH HITS!
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with
ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with
BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.
Both Productions Staged by HASSARD SHORT

Paramount presents
Star Spangled Rhythm
with 43 Stars
PARAMOUNT
In Person
JOHNNY LONG
and His Orchestra
Extra: Frank SINATRA
Times Square

RADIO CITY MUSIC HALL
(HELD OVER)
"RANDOM HARVEST"
Spectacular Stage Productions

RKO PALACE B'WAY & 47th St.
Monty WOOLLEY • Ida LUPINO
'Life Begins at Eight-Thirty'
—and—
'TARZAN TRIUMPHS'
JOHNNY WEISSMULLER

"Brilliant—A Hit!" Anderson, Journal-Amer.
50c $1 & $1.50 PLUS TAX
Sat. Nights Only 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
A MUSICAL ICETRAVAGANZA
STARS ON ICE
CENTER THEATRE Rockefeller Center
CO. 5-5474
America's Only Ice Theatre
Evgs. Incl. Sun. 8:40—No Monday Perf.
Mats.: Wed., Fri. & Sat. at 2:40—Sun. at 3

LOEW'S STATE Times Sq.
Last Times Wed.
'JOURNEY for MARGARET'
Ann SOTHERN
Robt. YOUNG
Margaret O'BRIEN
- In Person -
Dave APOLLON
BLOCK & SULLY
Starts Thurs., Feb. 11
First N. Y. Showing
Mickey ROONEY
"Andy Hardy's Double Life"
In Person
Ed SULLIVAN
And New Broadway Revue

TO SPEED TELEGRAMS AT LOW COST—PHONE
Postal Telegraph
CHARGES FOR TELEGRAMS 'PHONED IN APPEAR ON YOUR TELEPHONE BILL.

PREP FOR FCC CHAIN RULES

Protection Against Advertisers

Their schedules loaded tight with business, CBS and NBC each appears confident of being able to hold its present lineup of affiliates. The webs' main fear is their own advertisers, and it is against these that the networks are making plans to protect themselves.

What the networks anticipate is a rush by such big accounts as Lever Bros., General Foods and Procter & Gamble to block off the best time on the best stations by doing business directly with the networks' affiliates. Lever Bros., for instance, has had plans drawn up for months on what action it would take as soon as it became certain that the FCC's new rules on chain broadcasting were going into effect. The networks admit that they can't see how they can help but abide by any station time purchases made directly by a network advertiser. For example, CBS feeding a Lever Bros. program to WLW, Cincinnati, even though another station in that town is affiliated by contract with that network.

Gen'l Mills Revising Spot Plans; Will Confine Baseball Airings to 2 Cities

General Mills is reported to have revised its summer spot broadcasting plans to the extent of limiting its baseball play-by-play tieups to two cities and buying news in all other markets. The food processor has not disclosed as yet what these two baseball towns will be.

General Mills' change in policy will cause considerable embarrassment among those stations which have got into the rut of confining their baseball alliances to the same one or two accounts over a period of years. With General Mills out of the field, such stations will now have to scurry around for another baseball sponsor. But the situation will give these stations a chance to resume the old status of dealing direct for the broadcast with the baseball team owners, instead of leaving this sort of control to the national sponsor.

Pitt. Baseball Continues

Pittsburgh, Feb. 9.

Despite gloomy outlook for commercial broadcasts of baseball games in east this summer, both WWSW, which has aired play-by-play accounts of Pirates games in past, and William Benswanger, president of the Pittsburgh Baseball Club, said last week that games of local National League entry would be sponsored as usual this season. Smith and Benswanger said deal had practically been set and would be signed any minute, but refused at this time to divulge the identity of the bankroller.

Whoever sponsors games, A. K. (Rosey) Rowswell will be at the mike as usual. He has broadcast Pirate games since the start.

Last year sponsorship was shared between Wheaties and Atlantic Refining Co.

B.&B.'s New Style Talent Auditions

Benton & Bowles agency has inaugurated a new system for auditioning actors. Instead of holding mass auditions, which have long been regarded with disfavor by talent and are generally figured useless by directors and casting heads, 10 actors a week will be given readings, using material supplied by the agency. The directors of the agency's various shows will attend the readings.

New plan will go into effect about March 1, with Rita Dugan, the Benton & Bowles casting head, in charge. Only other agencies to make special effort to uncover talent via auditions are Blackett-Sample-Hummert, New York, and Young & Rubicam.

Wayne Tiss Steering B.B.D.&O. Radio in West

Hollywood, Feb. 9.

Wayne Tiss has been named associate radio director for B.B.D. & O.

He'll look after the agency's air activities in Hollywood, Chicago, Minneapolis and San Francisco.

'Superman's' Wide Range

Kellogg will use 204 Mutual stations for its 'Superman' serial, which starts on that network March 15. The spot is 5:45-6 p.m., Monday through Friday.

Kenyon & Eckhardt is the agency.

CBS Sells 7 Net Shows in 2 Wks.

Columbia has made seven network hookup sales within the past two weeks. It's a record accumulation over the counter for such a limited period since the middle 30's.

The accounts are Goodrich Tire, Wessen Oil, Roma Wine, Pabst Beer, Ballantine Ale, Chevrolet and Atlantic & Pacific Stores. Elgin Watch is on the fire.

Corwin's 'Transatlantic' To Originate From N.Y. Instead of Hollywood

American broadcasts of the 'Transatlantic Call: People to People' series, being heard Sundays on BBC and CBS, will originate in New York instead of Hollywood. Ronald Colman will not be narrator, as previously planned, but will be replaced by an unselected name. He'll be an American, also a switch from the previous intention of using a British-born actor for the assignment. First of the U. S. originations will be heard Sunday (14).

Idea of bringing the production of the American originations from Hollywood to New York is principally to make it easier for Norman Corwin, writer-director, to visit Washington and certain other eastern and midwestern cities, where he'll have to gather and clear material. If Colman comes east in the next few weeks he may narrate one or two of the shows, but nothing is set on that.

Series premiered Sunday (7) with a broadcast from England by BBC, picked up and rebroadcast in the U. S. by CBS.

LAWRENCE HASS IN AS CBS DX NEWS HEAD

The newly created post of CBS Shortwave News Director will be filled Feb. 15 by Lawrence S. Hass, Latin American editor of the United Press, Edmund Chester, director of CBS DX broadcasting announced today. The departmental reorganization also includes the promotion of Edward Michelson from shortwave newswriter to day editor; the addition of Henry Lepidus as night editor, and Vincent Martire as news editor.

Hass brings with him to his new job more than 20 years of service in South America as manager of the UP Bureaus there. William Fineshriber is director of shortwave programs for CBS.

CBS SETTING UP ADVISORY BOARD

Columbia is in process of setting up the necessary machinery for dealing with its affiliated stations in the event the U. S. supreme court should uphold the Federal Communication Commission's new rules on network broadcasting.

As one of the steps in r eeting such an eventuality, and the outlook on that score in network circles is none too optimistic, CBS has arranged for its affiliates to elect an advisory board whose function it will be to work with CBS officials on problems arising within the network operation. It is reported that NBC likewise is preparing for an unfavorable decision and that the current junket of NBC executives around the country ties in to a degree with this outlook. The Blu Network states that its own plans are pretty well formulated.

Elections to the CBS stations' advisory board are now going on. The balloting will be by district, and the CBS board's setup will be similar to that of the already existing NBC and Blue Network stations planning committees. The committee of CBS affiliates selected by the network to set up the preliminary details of the advisory board plan were Leo Fitzpatrick, WJR, Detroit, chairman; Cecil Mastin, WNBF, Binghamton; O. L. Taylor, of the Howe-Snowden group of stations in Texas; Hugh Terry, KLZ, Denver, and James Woodruff, Jr., WRLB, Columbus, Ga.

The 'Columbia Affiliates Advisory Board' will consist of nine members, with the districts representing what the network describes as a 'fairly careful compromise between pure geographical grouping on one hand, and operational divisions on the other hand, as represented by CBS wire lines, rate card grouping and program feeding.'

The elected committee will meet with William S. Paley and a group of CBS executives as soon as conveniently possible after the elections have been certified. As explained Monday (8) by a high CBS official, the network had a plan of this sort in mind for years, but its materialization had been deferred from time to time for various reasons. This same CBS official stated that the network would have gone through with the advisory board plan, regardless of the present supreme court situation. It had been decided to set up something of this nature while CBS was formulating full network selling plan last year.

CIO DENOUNCES PROBE OF FCC

Washington, Feb. 9.

The coming Congressional investigation of the Federal Communications Commission was roundly denounced by the Executive Board of the CIO yesterday (Monday) in a resolution, which also asked Attorney General Francis Biddle to investigate alleged 'improper activities' of Representative Eugene Cox, Democrat of Georgia, who is fathering the FCC probe.

The labor leaders asserted that the sponsors of the investigation, scheduled to get under way next month, 'have launched an attack on President Roosevelt and the administrative branches of the government designed to discredit the conduct of the war in the eyes of the American people.'

B.B.D.&O. Still Hunts Net Show for Vimms

B. B. D. & O. is still scouting around for a network show in behalf of Vimms Vitamin (Lever Bros.).

It's preference is for a class quiz show.

CBS Limits Its Wine and Beer Accts.; Paley Dickers 'Cresta Blanca Carnival'

Columbia will probably limit its new open-door policy to beer and wine business to four programs. Three of these, Ballantine, Pabst and Roma, are already in the house, and William S. Paley, headed for the Coast, stopped off in Arizona last week to confer with a Schenley Corp. official about the acquisition of the 'Cresta Blanca Carnival' a 45-minute program now on Mutual.

Paley has been handling the Schenley account personally, an exception to his recent tendency to focus his attention on programming, mainly because of the network's shift in policy towards this class of business. It's understood that the network is exercising the utmost precaution in forestalling an untoward reaction toward this tpe of air advertising by reaching an accord, in advance, with the account as to the sales technique and phraseology to be pursued in the air copy.

The spot carved out for Cresta Blanca is Tuesday, 9:30-10:15 p.m. EWT. 'Carnival' would follow two comedy shows, Al Jolson-Monty Wooley and Burns and Allen.

The period sold to Pabst is Saturday, 10:15-10:45 p.m., or following 'The Pet Milk Serenade.' Groucho Marx will head the Pabst program.

Ballantine Ale, with Guy Lombardo, will have the Monday, 10:30-11 p.m. slot, while Roma Wine will have the Thursday, 8-8:30 p.m. stretch. McCann-Erickson's N. Y. office is working on a variety show for this niche. Indications are that Joe Bonime will direct the orchestra and Rose Marie Brancato will be the vocalist.

Premieres

(Feb. 10-21)

Feb. 15

'Information, Please,' quiz, with Clifton Fadiman, John Kieran, Franklin P. Adams; 10:30-11 p.m. Mondays, WEAF-NBC; H. J. Heinz Co. assumes sponsorship; Maxon agency.

Lotte Lehmann, Metropolitan Opera soprano, with Columbia concert orch; series of four recitals, 3:30-4 p.m. Mondays; WABC-CBS; sustaining.

Feb. 17

'Food News Roundup,' with Gunnar Back and Ruth Hadley; 11-11:15 a.m. Mondays and Wednesdays; Atlantic & Pacific Tea Co.; Paris & Peart agency.

Feb. 21

'What's My Name?' quiz with Arlene Francis and Budd Hulick; 10:30-11 p.m. Sundays, WEAF-NBC; San-Nap-Pak; Biow agency.

Jessel-Carroll Program Idea

Gene Towne, film writer-producer, has approached Chesterfield and Old Gold with an idea for a half-hour program which he would himself write and direct. The stars, according to Towne, would include Georgie Jessel and Madeleine Carroll.

Miss Carroll expressed an interest in the venture when told by Towne that a substantial portion of the money derived from the sale of the program would go to the Merchant Seamen's Fund, in which she is actively interested.

Excitement Over WMC's 'Work or Fight' Order Abates In Agencies

Flurry of excitement which the War Manpower Commission's 'work or fight' order precipitated among the rank and file of ad agency personnel early last week has pretty well subsided. Producers, directors and writers sought to find out from every source they could think of whether they, as contributors to broadcasting, were exempt. They also started asking one another whether it wouldn't be wise to quit their present jobs immediately and start looking for a warplant connection.

Contributing to the confusion was the misinterpretation given in some agencies to a bulletin issued Feb. 2 by the American Association of Advertising Agencies. The bulletin had stated that persons employed in the advertising business were non-deferable and were not included in the WMC's essential group, but as this message was passed on among agency personnel it underwent a completely reverse meaning and the radio element became firmly convinced that they had nothing to worry about so far as their current occupations were concerned.

CBS TRYING TO UNLOAD A&A'S NICHE TO P&G

Columbia is seeking to sell Procter & Gamble on the idea of taking over the daily 7-7:15 p.m. niche, when Amos 'n' Andy vacate it, for a mystery serial. The script suggested would be based on the 'Raffles' character. William S. Paley, during his visit on the Coast, is due to talk to A&A about a fall commitment. The William Morris office is also working on a deal for the team.

Compton is the agency to whom 'Raffles' has been submitted.

Elgin May Buy 'Gun' on CBS

Elgin Watch will probably buy the CBS sustainer, 'The Man Behind the Gun,' and spot it in that network's Sunday, 8-8:30 p.m. slot. The account is attached to J. Walter Thompson's Chicago office. 'Gun' is written by Ranald R. MacDougall and produced by William M. Robson.

The same agency has the Edgar Bergen-Chase & Sanborn program on NBC at the same time.

GOODRICH TIRE BUYS NEWS STRIP ON CBS

Goodrich Tire & Rubber has contracted for the 6:55-7 p.m., EWT, period Monday through Friday on CBS, with the time being devoted to news bulletins. Columbia is reducing the 'World Today' stanza, now spanning from 6:45 to 7 p.m., to 10 minutes, so that Goodrich can have the strip. Goodrich contract becomes effective March 15.

As far as the west is concerned, Goodrich will repeat on all five-minute spots that are not included in the Johns Manville-Cecil Brown hookup at 8:55-9 p.m., EWT.

Oboler, Ill, Holds Off 'Free World' for Week

Arch Oboler has postponed the debut of his 'Free World' series for a week to Feb. 21 because of illness. Oboler left New York for the Coast last week.

'World' will have the Sunday 6:05-6:30 slot on the Blue Network. The initial program will be based on Vice-President Henry A. Wallace's 'common man' speech.

Harrington Out of Hosp

Tom Harrington, v.-p. in charge of radio for the Young & Rubicam agency, returned to the job Monday (8).

He had been out for four weeks undergoing observation and treatment for stomach trouble in a New York hospital.

NAB, Via Gillin of WOW, Takes Issue With Rosenbaum's Juke-Tax Proposal

The National Association of Broadcasters took issue last week with the proposal of Samuel R. Rosenbaum, of WFIL, Philadelphia, for settling the recording controversy with the American Federation of Musicians. The NAB statement, signatured by John J. Gillin, Jr., of WOW, Omaha, scored Rosenbaum's plan as 'contrary to sound practices and destructive in practice.' It concluded with the suggestion that since the radio industry will shortly have the AFM's own proposals for settling the recording ban, further debate on Rosenbaum's plan 'is at this time both unnecessary and unwise.'

Asked for his comment on the statement, Rosenbaum declared Monday (8) that 'John Gillin's letter set forth his point of view quite clearly.' Rosenbaum added that he was 'willing to adopt' Gillin's 'suggestion that further debate at this time should await further development.'

The NAB statement contended that the tender of Rosenbaum's plan for setting up a musicians' employment fund by taxing jukeboxes would necessarily involve the acceptance by broadcasters of a theory that the radio industry has an 'obligation to musicians whom it does not employ, never employed and did not supplant.' The statement pointed out that any invention, including radio and motion pictures, could be subject to such a tax. Also, that if this theory were to be accepted for the benefit of instrumental musicians, a 'similar tax must be imposed for the benefit of singers, actors and others' who find, after the invention of a labor-saving device has been in use for a generation, that they would like to work in the field that the device serves but cannot.

Ill Will Hour

Genevieve B. Earle, N. Y. City Councillor, serving as a guest panel member on A. L. Alexander's 'Mediation Board' program Monday night (8) on WOR, New York, was asked a question by him.

After considering it a moment, she remarked, 'That's a very good point, Mr. Anthony.'

Shouse Mulling OWI Radio Post

James D. Shouse, v.p. in charge of the Crosley broadcasting interests (WLW-WSAI, Cincinnati), is reported pondering acceptance of an offer to head the radio division of the Office of War Information.

He would succeed William B. Lewis, who has been promoted to the post of assistan director of the OWI's domestic setup.

RADIO PLAYER DROPS DEAD BEFORE AUDIENCE

Chicago, Feb. 9.

Frederick W. 'Bud' Van Dover, 35, 'Tom' of the radio trio of 'Tom, Dick and Harry,' died of a heart attack Wednesday afternoon (3) a few minutes before the trio's matinee show was to go on the air. His death was witnessed by an audience of 73 people assembled in the main studio of WGN.

Van Dover had finished rehearsals and was visiting friends in the audience. A few minutes before the broadcast he mounted the stairs leading to the platform in the studio. While climbing the short flight of steps the attack took place and he succumbed almost immediately.

Broadcast went on as usual, with m.c. Jack Brickhouse and producer Charles Penman reading the roles of Van Dover and his brother, Gordon, who played Harry of the trio, and Marlin Hurt carrying on as 'Dick.'

Van Dover began his radio career in St. Louis in 1926. Coming to Chicago in 1929, he, his brother Gordon, and Marlin Hurt, formed the 'Tom, Dick and Harry' trio. They were featured for several years over WGN and the Mutual Broadcasting System and had appeared on more than 10,000 radio programs. Recently they were part of 'Plantation Party' and the National Barn Dance programs over NBC.

He is survived by his widow, his mother and brother. Burial was at Rosehill Cemetery, Chicago.

Ruffles Philly's Feelings; Morris to Air Apology

Philadelphia, Feb. 9.

The City Business Club, composed of leading businessmen and industrialists, last week sent a protest to the Philip Morris Co. for slurs against Philadelphia on a Philip Morris program, in which Callboy Johnny pulled that old chestnut about Philly 'taking in its sidewalks at night.' E. Walter Hudson, president of the club, demanded that the Philip Morris Co. apologize, pointing out that Philly 'needs its sidewalks for the warworkers who are working on 24-hour shifts.

Philip B. Hinerfeld, a representative of the Philip Morris Co., promised that Johnny would apologize on the air within the next two weeks.

Ins. Co.'s Campaign

North American Accident Insurance is putting on a special three-weeks' campaign, using three five-minute recorded programs a week.

Franklin Bruck is the agency.

Serials' Virtues Outweigh Faults, Claim Medicos

NBC last week released the preliminary report on daytime serials which had been turned in by a committee of medicos it had retained to make a study of the subject. The threesome found, in essence, that the virtues of daytime serials far outweigh the shortcomings of such programs.

Ad agency men who specialize in this type of radio fare found the report interesting, but expressed themselves as dubious whether NBC's or any similar study will result in dampening the critical ardor of whose who have been panning daytime serials publicly. These agency men figure that the sniping will continue so long as the topic makes a good space-catcher, or until the minority groups and individual 'authorities' involved are attracted to some more lively target.

The committee quoted by NBC in the release is composed of Dr. Morris Fishbein, head of the American Medical Association, Dr. Henry R. Viets, Boston neurologist, and Dr. Winfred Overholser, a Washington psychiatrist. The committee is under the supervision of Dr. James Rowland, NBC's public service counsellor. The network turned to this 'scientific evaluation' of daytime serials while the critical fanfare was at an intensive pitch and it began to look as though the panning element might point their blasts in the direction of the Federal Communications Commission.

Daytime serials, the committee reported, 'seem to fill a real demand for a public of considerable size and their (serials) shortcomings are heavily overweighed by their virtues. Also that the psychologic problems contained in serials offer solutions which are generally accepted as ethical in present society, and hence the serials' efforts are helpful rather than harmful. Referring to the critics of daytime serials, the report speaks sarcastically of blood pressure and other apparatus used in some of the studies and accuses them of tending 'to conceal factual evidence by focusing attention on scientific machinery, which has little or no bearing on the essential character of the problem.'

The preliminary report does suggest that the serials avoid the presentation of any form of abnormal behaviorism and exercise particular care in dealing with problems having to do with the adopted child in the home.

PRESS-RADIO CENSORING CODE TO BE REVISED

Washington, Feb. 9.

Byron Price has called a press conference for tomorrow morning (Wed.) to announce revision in the voluntary code of censorship for press and radio. The news section of the broadcasting code has been revised to conform with the press code, with minor exceptions.

Among new regulations is one guiding foreign language radio station managers under voluntary censorship. Survey is to be made of all foreign language personnel on domestic stations and managers will be required to employ people whose loyalty is beyond question.

Radio stations will be asked to lessen reliance of listeners on radio as a means of assistance in event of a real air raid.

Further restriction on both press and radio is likely with regard to what may be said or printed about war prisoners in the U. S. There is to be further restriction on news relating to war intelligence and counter-intelligence operations; enemy codes or ciphers; use of secret inks; detection devices, secret systems of military communications.

Understood that advance notice of location of the President's broadcasts will be banned. Under a new code clause, interviews with soldiers or civilians from combat zones must first be submitted for censorship. Newspapers and radio will also receive new instructions on editing letters from combat zones and all stories of escape from foreign territory must be submitted for censorship.

Better coverup on military and movements is also likely to come up under the revised code. Restrictions on the publication of full casualty lists are to be dropped. Information on bomb shelters will be okay, unless of a special type. Restrictions on roundup articles on war production will be modified, except in case of secret weapons, formulas, etc.

Press Agent's Chiz Is Throwback To Radio's Early Yrs.

The chiseling tactics of a Broadway press agent last week gave talent agents cause to wonder whether the radio business had reverted to practices that were not uncommon during the early 30's. The modus operandi of the press agent, whose specialty in recent years has been night clubs, was to call a talent agent and, after introducing himself, remark that he had heard that the talent agent had submitted a name performer for a network commercial program currently in process of preparation by the so-and-so agency. 'I would suggest,' continued the p.a., 'that you get in touch with so-and-so. He's got an inside with the agency and he can fix it fo you. Of course, you'll split the commission?'

On telephone inquiry to the head of the agency's radio department, the talent agents found that the person mentioned by the p.a. was unknown to the agency executive. One talent agent was somewhat more persistent in his probe and learned that someone who had already got himself settled in the proposed program did not know the person mentioned by the p.a.

MBS' Jan. Gross: $992,104

The Mutual Network had a gross revenue of $992,104 for last month, or 3% less than it was for January, 1942.

The gross for January, '42, was $1,024,512.

Capt. Rourke's New Post

Washington, Feb. 9.

Capt. Hal Rourke, who has been attached to the Radio Section of the Army Bureau of Public Relations, has transferred to aid Colonel William Nuckols, just appointed deputy to Major General Surles, Chief of the Army Bureau of Public Relations.

Captain Rourke was formerly with NBC. He will handle radio activities for the air forces.

Let Us Be Friends

A story which may grow into a classic is the one now going the rounds on how a prominent agency head came to give up not so long ago a big manufacturing and service account. Both personalities in the narrative were at the time rated among the top men in their respective fields.

The client, so the story goes, paid an unexpected call upon the agency head. After the pair had exchanged amenities, the client remarked that he would like to meet the executives in the agency who had charge of his account. The agency's boss pressed a set of buttons and the desired execs quickly gathered. The client looked them over and then unleashed a sizzling diatribe on how badly they had handled his company's campaigns. His phillipic concluded, the client shook hands with the agency head and walked out.

Several days later the agency head visited the client. He told the client that he (the agency man) had been in business for over 35 years and that he had never before been so embarrassed. He said that either his men had been so stupid that they couldn't grasp the ideas or requirements of the client's staff, or that the latter were so inarticulate that they couldn't properly convey what they wanted of the agency's executives.

The account, went on the agency head, was actually of minor importance to his agency since the income from it, because of surtax brackets, was passed on intact to the Government anyway. 'But, continued the agency owner, 'there was one thing that does concern me. You and I have been friends for 20 years, and your friendship still means a lot to me. If you move the account elsewhere all this business friction would be eliminated and we could go on being good friends.'

RCA Deal for 'Command,' Free Air Shots by Pic Stars Rile AFRA, Admen

Hollywood, Feb. 9.

The gimmick boys are up to their old tricks again and the seams are really popping. Nearly everybody's aroused and that takes in American Federation of Radio Artists, divers and sundry ad agencies, one James C. Petrillo and a few lesser indignants. What kicked up the tempest is the old dodge of putting film stars on commercial programs without paying market quotations—a not-so-new version of Louella Parsons' 'Hollywood' case-of-soup payoff.

This time it's a double pop-off, the offending elements being merchandisers of cigarets (Philip Morris) and the giant industry that is Radio Corp of America.

Former has already sopped up some of the free talent gravy and is well on the way for more, while RCA is trying ever so hard to land one of the juiciest plums ever dangled on an agency pitch—sponsorship of the War Department's disked 'Command Performance.' The latter presents an interesting study in agency manipulation. RCA business is open as the great outdoors since Foote, Cone & Belding (Lord & Thomas) 'resigned' the account. The rush is on and some of the lads are being accused of uncricket like behavior with a wink in the direction of the three A's.

The pitches for the account are many, varied and said to be none too orthodox. Presentations and 'ideas' have plagued the RCA advertising heads. Jack Warwick (Warwick & Legler)is behind the big push for 'Command Performance,' taking up the inspired initiative of Office of War Information, which is interested solely in another outlet for its government messages. James Cagney helped along the cause by couching the plea of Hollywood Victory Committee in Washington. Just now the first hurdle is being approached, that of the War Department's blessing through the approval of Secretary Stimson. That one out of the way, the fun will really begin. Understand that AFRA in N. Y. has already called 'no dice.' Petrillo is in no mood just now to contenance anything that faintly resembles canned music and then will come the agencies.

Admen's Viewpoint

Position of the admen is plain and conclusive. It is best summed up by one agency head here in these words: we've put our stars on 'Command Performance,' contributed producers and writers, all without remuneration for those involved and not even a mention of the product that pays their way on their own shows. And here comes along an advertiser who wants to put these same people on the air, plugging their products, with a small payment for the privilege, under the guise of charity. Where's there any justice there?' What he didn't mention was that Warwick & Legler is making a pitch for the account with stars under contract to other agencies also trying to land the RCA business.

If that weren't enough of a worrisome thing to stir up the admen, along came Milton Biow's Charles Martin with a load of 20th-Fox talent for last week's broadcast of 'Immortal Sergeant' on Philip Morris Playhouse. AFRA expressed its indignancy by declaring that the situation is being 'explored.' Picture company defends its ethered exploitation campaign against charges of free use of its talent by pointing out that Henry Fonda's normal salary for such a guest spot $2,500 was donated to Navail Aid, the actor now being in the Navy. Understood that Martin will stick around for a while and make some other picture tieups for the firm's ciggie client.

AFRA's contention, reiterated from previous brushes with this troublesome factor, is that while players are committed by contract to exploit their pictures on the air gratis it doesn't necessarily follow that they should be forced to sell cigarets, soups or other sponsored commodities. One more broadcast like 'Sergeant' is expected to bring a firm ultimatum from AFRA. In some quarters it is viewed as a trade deal, 'you plug our pictures and we'll help you sell your goods.' That, AFRA says, is out, for the duration and beyond.

Another 'abuse' being explored by AFRA is the practice of certain studios to have their stars make solo guest appearances on commercial programs to get over a plug for a picture. The payoff is said to be negligible. AFRA has ruled that actors are not bound to make such appearances under the exploitation agreement.

Davis Needs Rest; Not Due for Air Before Feb. 26

Washington,, Feb. 9.

Elmer Davis, director of the Office of War Information, probably won't start his weekly broadcast over NBC, CBS and the Blue Network until Feb. 26. His doctor has advised him to take a rest. The period that has been set aside for him on these webs is Friday, 10:45-11 p.m.

Mutual will rebroadcast Davis' program from a record the following day, Saturday, at 4 p.m. Mutual is the only one of the networks that has the Friday night spot under contract to a commercial (Gillette). The OWI announcement pointed out that Mutual's clearance time will make it possible for nightshift workers and others to hear the program.

Mutual had urged the selection of a Saturday evening period for the Davis broadcast, but the other three webs were unanimously in favor of the Friday niche.

Don Gilman Doubling

San Francisco, Feb. 9.

Don Gilman, the Blue Network's v.p. in charge of the westcoast division, will double as manager of KGO, San Francisco, until he picks a successor for William B. Ryan, who has gone with the Earl C. Anthony stations in Los Angeles, as general manager.

Gilman is considering a half dozen candidates.

CBS YENS AUDIENCE HYPOS

PALEY DIRECTING VITAMIN HUNT

Columbia has intensified its efforts to find ideas, personalities and programs that would serve as interlocking components in bolstering the network's listener-habit strength. CBS executives having to do with production and talent are cooperating in the quest for suggestions, with William S. Paley himself field-marshaling the informal inquiry.

Much of the quizzing is being done across the lunchtable, at which event some agency executive is the guest of a CBSite. The sifting and correlation of the findings and suggestions emanating from these gatherings will, it is understood, be likewise supervised by Paley, who has for some time concerned himself chiefly with program operations.

One of the tacks taken by this Columbia audience-building project is the recruiting of entertainment personalities who would not only enhance the prestige factor of the network's sustaining schedule, but, after a proper and sufficient build-up, prove attractive for sponsorship. Under consideration for such a role are Cornelia Otis Skinner and Roland Young, as a team. The time setup for the pair would be Tuesday and Thursday, 6:30-6:45 p.m.

Impression that seems to guide Columbia's present programming plans is that the listeners want to be entertained and not saturated with propaganda, and that a long step toward the solution of its audience-building problem may be found in the amassing of comedy interludes on the network schedule, even if they must be underwritten on a sustaining basis. CBS has suddenly come to the realization that in cooperation unstintedly with various agencies of the Government in the accumulation of war-effort and morale program, it had overlooked prime factors that are relative to building and holding audiences.

William Forbes, who was several weeks ago brought in by Paley from WCCO, Minneapolis, and given the title of executive assistant to the president, is devoting practically all his time now to helping the boss find the answer to the program puzzle, and as correlator on program ideas between the sales and program departments.

Larry Puck Back to CBS

Larry Puck checks off the payroll at Music Corp. of America, where he's been in charge of the vaude talent selling department, on Feb. 15 to rejoin CBS as a talent scout.

When Puck originally joined CBS in 1939, he was assigned to the subsid Columbia Artists, Inc. However, CBS withdrew from the field of talent management in 1941 and sold the subsid setup to MCA, Puck going along to the new owners in the deal.

Thus far MCA has made no arrangements for a replacement.

P&G BUYS FIRST BIG SLICE OF NEWS ON COAST

Procter & Gamble has made its first substantial buy of news. It's a daily 15-minute program on the CBS Pacific network, with Truman Bradley as the bulletin reader. The brand to be plugged is Dash, and the time, 2:30 p.m. Pedlar & Ryan is the agency on this placement.

Other soap accounts with news periods in the same area are Sweetheart and White King, with the latter sponsoring daily strips on NBC, Don Lee and CBS.

Vermin Destroyer Buying

Rohm & Hass Chemical Co. (insecticide) is buying spot announcements at the rate of from one to three a week, starting March 1. Contracts call for a run of 13 weeks, a warm-weather layoff and then resumption of the schedule in September for another 13 weeks. Markets are widely scattered.

Newell-Emmett is the agency.

'Treasury Star Parade' Going Into 2d Year

Washington, Feb. 9.

The 'Treasury Star Parade,' recorded series, starts its second year of broadcasting Feb. 22. According to the Treasury Department, 608 stations have agreed to continue the transcriptions. 'Parade' featured more than 160 programs during the past year.

The 15-minute 'Parade' programs are not included in the OWI transcribed series entitled 'Uncle Sam,' which stations will use across-the-board. The stations may schedule 'Treasury Star Parade,' as well as the 'Treasury Song Parade' at their own convenience.

Henry Hayward is the producer and David Broekman and his orchestra provide the music and special arrangements of 'Star Parade.'

OPA Is Planning Quiz on Rationing

Hartford, Feb. 9.

An Office of Price Administration-inspired series designed to educate the public in the intricacies of rationing is destined to get underway soon. Approximately 300 to 350 radio stations and theatres, in cooperative tieups in as many cities, are expeced to handle the programs, which will take the form of audience participation quiz shows to be held in local theatres and aired by local stations.

In each community the shows will be sponsored by a home town organization, which will also pay for the announcers, prizes and all production costs. Scripts, panel of experts, and questions to be furnished by the local OPA.

The programs will be patterned after 'Hartford Responds,' a half-hour quiz show which has a panel of OPA experts seated on the stage to judge the answers of the audience to questions popped by an m.c.

The plan to make several hundred waxings of the Hartford show and send them to local OPA boards was dropped in favor of one which will use top flight professional talent to set up dummy shows in Washington. The samples will be distributed to the OPA officials.

VICK EXTENDING SPOT ON TWO NOSTRUMS

Vick Chemical is extending its spot campaigns on Vapo-rub and Va-tro-nol beyond their customary seasonal run of 26 weeks. The account last week issued orders for an additional 13 weeks.

The business includes news broadcast and local entertainment stanzas.

WMCA's D. C. Program

'Eaton From Washington,' new 15-minute news-interview program, will be started next Tuesday (16) by WMCA, with broadcast emanating from WWDC, Washington. Richard Eaton, formerly on Mutual, will handle show, which will report results of Roosevelt's press confabs, give short news summaries and interviews. It airs Tuesday and Friday, at 9:15 p.m.

First personality interviewed will be Sen. Tom Connally.

RCA Pfd. Divvy

Quarterly dividends on both classes of preferred were declared by Radio Corp. of America directors last week, but no action was taken on the common. As usual the first preferred divvy is 87½c and 'B' preferred $1.25.

Dividends are payable April 1 to stockholders of record March 5. Both cover Jan. 1-March 31 period.

Want Radio Prohibish

Columbus, O., Feb. 9.

Ohio Pastors Convention, at its annual meeting here last week, announced it would seek a ban on radio advertising of liquor.

Group also indorsed a bill to prohibit the sale of liquor, wine and beer by the glass in Ohio.

Network Reciprocity

Department heads of the Blue and Mutual networks are soliciting one another for contributions to fund drives with which the respective network presidents are connected. Mark Woods, Blue prez, is chairman of the radio committee of the Boy Scouts campaign, while Miller McClintock, new Mutual prexy, is serving in a similar capacity for the Salvation Army drive.

When a department head of the Blue last week put the bite on a Mutual department head, the latter rejoined. 'We seem to be working the same side of the street for our bosses. Now, if you'll contribute $10 to his cause I'll do the same for your boss' cause, and in that way we'll demonstrate a helping to the boss, even though the $10 comes out of our own pockets.'

Jim Ameche Permanent With Y&R's 'Manhattan'

Jim Ameche has been hired by Young & Rubicam to be permanent narrator on its 'Manhattan at Midnight' series Wednesday nights on the Blue network for Cummer Products.

It's the first time there's been a permanent lead on the show.

Fire Halts Program

Cleveland, Feb. 9.

A fire that swept the Stearn Dept. store resulted in cancellation of series of WGAR broadcasts. Company had signed for daily half-hour a.m. program of song and shopping chatter with Johnny McKnight and Lin Lawrence.

Series washed up until Stearns reopens in about 30 days.

Freeze on Cocoanut Oil Hits Radio

The War Production Board last week ordered the country's supply of cocoanut oil frozen and the repercussion from the order was immediately felt in the radio business. Procter & Gamble instructed the Blow agency to call off the schedule of chainbreak announcements which were to be started in behalf of Lava Soap Feb. 15. Stations had been holding the spots open for three weeks. The intended order had been for 12 blurbs a week.

Another batch of stations launched a similar Lava series Jan. 24.

Got an Idea?

Dr. Swett's Root Beer is looking at local program ideas via the C. L. Miller agency.

The markets are New York, Detroit and Chicago.

Number Sixteen goes up the Mast

People are not in the habit of trusting someone else with a highly prized possession unless they have faith in that someone else.

That is why we are proud of the fact that practically every organization in this area which has won the Army-Navy Production Award has bought time on WGAR exclusively to broadcast the ceremonies.

Recently, upon helping employees of The Bryant Heater Company (and the famed Bryant pup) raise the "E" flag on their mast, we chalked up the sixteenth such ceremony which WGAR has been chosen to air.

All of these broadcasts are pointed to aid the war effort . . . to turn workers from nonessential labor toward the war plants, to encourage war bond purchases by the public through demonstrating how invested dollars are being turned into arms.

These WGAR programs may not *win* the war, but they will *help*.

P.S.—Six other Cleveland industrial firms are sponsoring regular broadcasts over WGAR to recruit man power, aid in employee and public relations, keep alive product names.

WGAR
THE FRIENDLY STATION
Cleveland

BASIC STATION · COLUMBIA BROADCASTING SYSTEM

G. A. Richards, President; John F. Patt, Vice Pres. & Gen. Mgr.

Edward Petry & Company, Inc., National Representative

Payroll Traffic

Philadelphia. — WPEN hired Philly's first femme announcer. She is Barbara Smith, former continuity writer at WSBA, York, Pa. Miss Smith will be chief announcer at WPEN's F-M station, W73PH.

New York City—Victor Kalder, formerly with station WNYC, New York, and the FM outlet, W47NY, has joined the staff of WLIB as studio control operator.

Chicago—Fred Willson, who has been continuity editor at the Chicago studio of WIND, has been made program director of the station's Gary, Indiana, studios replacing Robert Diller, now in Army. Willson is succeeded by Florence Folsom, formerly with the Aubrey, Moore & Wallace agency.

Los Angeles.—Six new names have been added to KFWB announcers' roster to replace staffers who have taken up war duties. They are: Dave Ormont, Bentley Morris, Owen Babbe, Dick Garton, Joe Yocam and Terry O'Sullivan. KFWB staffers in Uncle Sam's services are: Capt. John J. Cobert, Army Air Corps; Lieut. Frank Goss, Signal Corps; Chief Radio Man Jimmy Hooke, U. S. Navy; Lieut. (j.g.) Howard Wagar, Navy. In the OWI are Gil Warren, Cal Applegate, Eddie Ruggles and Howard DeLong.

Philadelphia—Alan Freed, formerly with WKST, New Castle, Pa., has joined WIBG announcing staff, replacing Fred Wieting, who joined Navy.

Clare McClatchy new addition to WIBG program department.

Frank Kern has been named supervisor of engineers at WFIL in place of Jack Schantz, now captain in U. S. Army Signal Corps.

St. Louis—The parents of Ed Kalbfleisch, now in Army and former assistant news editor at KWK, have received official notification that he is a prisoner of war in the Philippines.

Charles Edward Barnhartis now director of continuity department at KMOX. He replaces Lloyd Clay, who resigned to join the FBI.

Regina, Sask.—Ed Dahlin, CJCJ, Calgary, has joined the staff of CJRM, Regina, as an announcer. Other male announcers who joined recently were George Lawrence, of CJAT, Trail, B. C., and Bill Duncan. On the fem side are Jo Fladager, announcer-operator, of CHAB, Moose Jaw, and Pearl Powell, announcer-operator. Lloyd Wray left the sales staff to sell radio time in eastern Canada and Percy Dugans joined as salesman.

Pittsburgh — Walt Framer, after more than a dozen years as announcer, special events broadcaster and free-lance salesman of his own programs, has left Pittsburgh to take an announcing job with Blue network in N. Y.

St. Louis.—George Bauer and Lu Bartlow, recent grads from Missouri School of Journalism, added to KXOK news staff. Bob Seat, promotion manager at KXOK, called for active duty with Army Air Force at Kelly Field, Texas. Dave Mars, promotion manager for Star-Times, owner of station, succeeded Seat.

Seattle—Lieut. (jg) Hazel Kenyon Markel is on leave of absence from her position as educational director of station KIRO. She's serving as a WAVE officer in the office of public relations in Washington.

Chicago — Les Mitchell replaces Harry Eldred, resigned, as assistant program director in charge of commercials at WBBM, effective Feb. 7. He will continue to direct the 'Romance of Helen Trent' serial, 'Midwest Mobilizes' and 'Bullet Trenton, C. D.' for WBBM-CBS.

San Antonio—Pat O'Brien has been added to the staff of station KABC in the capacity of announcer. Comes here from KMAC.

Hardey Harvey has been named manager of KABC.

Jane Rowley is new woman's news editor at WOAI, coming here from KTBC, Austin.

San Francisco — George Fenneman, formerly of KSFO, replaces Reed Browning, one of KGO's senior announcers, who transferred to Hollywood office of Blue Network.

Bill Williams, from WGN, Chicago, stepped into KPO announcing gap when Eddy King was inducted by Army.

Frank R. Cady, who has been a gabber at KYA, 'Frisco, and KGDM, Stockton, took over KGO announcing job vacated when Donald Keith Currlin was commissioned Navy ensign.

Frank R. Cady has shifted as an announcer from KYA to KGO. Janet Franke, formerly traffic manager at KYA, was upped to program manager.

Spartanburg, S. C.—James Mugford, former WSPA news commentator and program director, has joined the British Intelligence staff in Washington with rank of captain. Mugford is a native of England. Dr. Richard G. Stone, WSPA-WORD news analyist and local educator, has entered the army. Hal Moore, WSPA-WORD organist, also in army.

New York City.—Five members of the staff of WHN, New York, have recently joined the armed services. They include Bill Bird, Richard Jacobson and Sol Morganstern, into Army; Eli Mandel, U. S. M. S., and George Yanks, Navy.

Ben Cole, freelance producer, joined staff of WLIB, New York. Continuity writer Joan Stack upped to continuity director of same station, with production head Roger Wayne now assisting musical director Waldo Mayo. Marion Basil, formerly of WLIB, joined announcing staff of WHOM, New York.

Cleveland — Thomas Fletcher joined announcing staff of WHK-WCLE. Carter Wayne, WFDF, Flint, Mich., also added.

Joe Wilson, sportscaster, WGAR, left to take over sports desk at WJJD, Chicago.

Indianapolis—Mrs. Hazel Gaston is first femme staff announcer at WFBM. Nick Barry, WFBM staffer, has entered the U. S. Civil Service at Sioux Falls.

Pete French, staff announcer at WIRE, has gone to WHAS, Louisville, as chief announcer.

Detroit—Two replacements have been made on WJR's announcing staff here. Bob Longwell, formerly of WCAR, Pontiac, has replaced Jack Laper who went into the Army.

Frank Warrington, formerly with WTAR, in Norfolk, has taken the place of Frank Logan.

San Antonio—Pat O'Brien has been added to the KABC announcing staff. He comes here from another local, KMAC.

Jan King is the latest addition to the announcing staff of station KONO.

New voices at the KMAC microphones are R. Malcolm Bozarth and Norman Boyd Moeller.

Buffalo—With George Torge departing for Army service, Ed Reimers takes over as program director of WBEN, and Charles Lewis becomes chief announcer.

New York.—Walt Framer, formerly with KDKA, Pittsburgh, and Joel Holt, formerly associated with WKIP, Poughkeepsie, have joined WBNY, Brooklyn, announcing staff.

Boston.—Philip Goulding, WEEI announcer, has joined CBS, New York, in a similar capacity.

Wendell A. Davis, WBZ sportscaster, has reported for service with the Navy and is now at Midshipman's Training School, U. of Notre Dame.

New York City — Joel Chesney, formerly with WAAT, Jersey City, has joined the announcing staff of WINS. Jean Gilbert, formerly with the Gilbert agency, Rochester, has joined WINS as secretary to John T. Adams, program director.

Eugene McCarthy, formerly with various newspapers, has joined WOR as an account executive in the sales department, succeeding William Thomas Hamilton, who resigned to join Comic mag.

Malcolm Child, freelance announcer, has joined the staff of WLIB.

Close Relations

Cincinnati, Feb. 9.

To stick with a show idea he cooked up for a Cincy brewery, WCKY's Jerry Belcher will have to assume another name.

After hearing the trial package, John Bruckmann, chief of the brewing firm, asked, 'What's this fellow's name?' Then he reckoned aloud:

'Belcher—beer—Belcher,' and gave a negative headshake.

Y & R REALIGNS AIR DIRECTORS

Young & Rubicam agency has realigned the directorial assignments for its various programs in New York, Hollywood and Chicago. Besides being head of all production, Harry Ackerman is personally supervising 'Bulldog Drummond,' 'Manhattan at Midnight,' 'Aldrich Family' and the Kate Smith show.

George McGarrett supervises 'Battle of the Sexes,' 'March of Time,' 'Duffy's Tavern' and the Edward R. Murrow and William L. Shirer programs, besides temporarily directing 'Tic-Toc Time' and 'Tic-Toc Tunes' in Chicago. Glenhall Taylor supervises all Coast shows and personally directs the Tommy Riggs series.

Other shows and their director credits are:

'Bulldog Drumond,' Hi Brown freelance director, Ralph Butler agency contact.

'Duffy's,' Sam Fuller director, Walter Gorman assistant.

'Battle of the Sexes,' Sandy Stronach director, Day Tuttle, assistant.

'Great Moments of Music,' Joe Hill director, Gene Bresson assistant.

'Manhattan at Midnight,' Dave Levy director, Bob Novak assistant.

'Aldrich Family,' Francis van Hartesveldt director, Eric Pinker assistant.

'March of Time,' Stronach director, Tuttle assistant, Adrian Samish, editor.

Kate Smith show, van Hartesveldt director, Gorman assistant.

'We, the People,' Levy director, Ted Adams, assistant.

Westinghouse show, Clare Olmstead director, Novak assistant.

Murrow and Shirer series, Novak agency contact.

Edwin C. Hill, Tuttle agency, contact.

Eddie Cantor show, Stan Joseloff director, Tony Hardt assistant.

Jack Benny show, Walter Bunker, Jr., director, no assistant.

Riggs show, Al Scalpone assistant.

Burns and Allen, Hendrik Booraem director, Scalpone assistant.

'Those We Love,' Booraem director, Jack Stone assistant.

For the daytime [illegible]:

Macy's, Butler director.

'Bright Horizon,' [illegible] director.

'We Love and Learn,' Bill Rousseau director for Transamerican, Butler agency contact.

'Joyce Jordan,' Hi Brown freelance director, Butler agency contact.

Kate Smith daily chat, Woody Klose agency contact.

MBS, VIA OWI, TO PLUG NEGROES' WAR EFFORT

With the Office of War Information furnishing the material, the Mutual Network starting this weekend (14) will broadcast a weekly series of programs offering a factual presentation of Negro participation in the war. The series will be titled, 'My People,' and will occupy the Saturday 7-7:30 p.m. period.

Mrs. Eleanor Roosevelt and Roland Hayes will be on the initial stanza. George Zachary, director of programs for the OWI's radio division, will produce.

Smith's Radio Post

Hollywood, Feb. 9.

Thomas Freebairn-Smith draws the production executive title at Foote, Cone & Belding. He is currently handling the Lockheed-Vega program.

Norman Morrell, veepee, is devoting his full time to production of the Bob Hope show.

Wyandotte's Campaign

Wyandotte Cleaners will launch its annual one-minute announcement campaign during the current month. The buy will be 10 daytime spots a week for 13 weeks.

N. W. Ayer is the agency.

From the Production Centres

IN NEW YORK CITY . . .

WHAT THE TRADE IS DISCUSSING THIS WEEK: *Sudden deflation of excitement among agency men anent the War Manpower Commission's 'work or fight' order—The deluge of business at CBS—The Blue's censorship of Walter Winchell and Drew Pearson.*

A studio has been established in the Steuben building here to be used for civilian defense broadcasts and will be linked directly to all radio stations in Illinois. Broadcasts will be under the aegis of the Illinois State Council of Defense....NBC Central Division reports a 10% gain in spot sales in January....Lulu Belle and Scotty, heard on the WLS-NBC National Barn Dance, leave for Hollywood Feb. 15 to appear in a Republic picture....Les Spears, who appeared frequently as an actor on WGN, is now handling entertainment at Fort Sheridan....Helen Mary Knox, formerly of KXEL, Waterloo, and WMT, Cedar Rapids, Ia., is now assistant program director of WIND, Gary, Ind....Gordon James is a new announcer with the same station. He came from the closed WJWC.... Joseph Piatkiewicz, WGN news writer, has left for training as an Army Aviation Cadet....Representatives of 23 NBC-affiliated stations met at the Drake hotel, Feb. 5-6 in their second annual War Clinic. Meeting was similar to conferences held in other key cities. Local meeting was presided over by Stanley Hubbard, president of KSTP....A second mobile unit, made entirely by engineers at the station's transmitter at Roselle, Ill., has been put into service by WGN....Station WJWC ceased operations when it signed off at 12:35 a.m., Sunday, Feb. 7.

John Gibbs, package producer of 'Lone Journey,' underwent minor operation of the arm recently at Stamford (Conn.) hospital....Young & Rubicam looking for six and seven-minute dramatic scripts for the Kate Smith show....Jean Cagney and Margaret Hayes, freelance film players, have come to New York for an indefinite stay to try legit and radio.

Johnny Dooley, who used the name John Dickens while a member of the Coralite singers on 'March of Time,' was among the soldiers who appeared on the 'Johnny Doughboy' program (Red Cross) from London Jan. 15.

Jeff Gray cutting audition record of his 'Women Are Beautiful'...OWI transcription series, 'Uncle Sam,' sold by WMCA to Sachs Furniture, being first such Government show to be sponsored in N. Y. area... Parks Johnson cancelled his Vox Pop appearance Monday (8) in order to hasten to ailing father's bedside in Gainesville, Ga....Johannes Steel started feeding his WMCA program to the Atlantic Coast network Monday (8), five times weekly.

Anita Boyer joins the 'Keep Ahead' program on WOR, N. Y., (Friday, 7:30 p.m.) next week (19). Edelbrau is the sponsor and the other featured artists are Ray Block and Jerry Cooper...Guy Della Chioppa replaces Larry Baum on the 'Joe and Ethel Terp' series (WABC, N. Y.).

Charlotte Manson is back in N. Y. after picture tests on Coast....Danny Sutter, NBC staff director, accepted for Volunteer Officers Candidate school, and leaves for training in about a month....Ted Corday, former NBC director, completed officers training at Ft. Monmouth and commissioned a second lieutenant in the Signal Corps....Arnold Michaelis doing production on 'What's My Name?' for the Biow agency....Navy flier Lieutenant (j.g.) Nelson Case, former announcer, in town on way from Pensacola to Oakland (Cal.) air base....Simon & Schuster will publish Norman Corwin's 'An American in England' scripts, including the five broadcasts from London and the four from the U. S.....George Asness, former freelancer, joined WNYC as staff director. Starts auditioning actors next week.

CBS program department is burned at Hazel Scott for not showing up for rehearsal of its 'Doin' the Town' show a couple of weeks ago, and making the broadcast itself only two minutes before air time....Martha Scott not only starred in one of the 'Main Street Album' recorded shows for the Red Cross, but played supporting parts and bits in the others. Her husband, Carlton Alsop, directed the series, also on the cuff....Carl Manning, freelancer, who formerly worked on 'Truth or Consequences,' joined the Blue script staff....'Kitty Foyle' is not about to conclude as vehicle on 'Stories America Loves,' but will continue indefinitely, according to Rikel Kent, the show's director....William J. Reddick, freelance writer-director, joined NBC director staff, to handle musical shows.... Metro queried the Biow agency about 'Crime Doctor' scripts last week, apparently not aware that Columbia is already doing a picture series from the program.

IN HOLLYWOOD . . .

CBS and agency crowd helped Arthur Church celebrate KMBC's 16 years with Columbia. Kansas City station also was the 16th to sign up with the network...Network switchboards a mass of red lights during Luckies' grating repetition of 'best tunes of all move to Carnegie Hall.' Dialers didn't like it and lost little time letting the networks know it... Hedda Hopper's tricky headdress will get a going-over from Rudy Vallee's gag writers on her guest appearance Feb. 18. Gil Lamb returns to the Sealtester for a solo shot the following week...Al Jolson bringing his radio troupe to the Coast next month...Jim Andrews talked over things with Hedda Hopper, but nothing divulged as to how the Lennen & Mitchell commitment with the columnist was washed up...Cliff Anderson, Blue network program traffic manager, given the added duty of biz manager of the program department...With java rationing to be tightened, Edwards Coffee Co. will tease KNX dialers with spot announcements telling how good their mocha is...Adelaide Brewster, who heads up the transcription department for Coordinator of Inter-American Affairs, here from New York to work out a new system with Jack Runyon for speedier movement of platters to South America...Cecil Underwood to Chicago for talks with Jack Louis on the two programs he produces, 'Fibber and Molly' and 'Great Gildersleeve.' Ned Tollinger handled the shows in his absence...Trudy Erwin landed the singing spot with Bing Crosby on Kraft Music Hall...Columbia's Bill Paley in town...Diana Carlson, script aide to Dick Mack at McKee & Albright, off for Des Moines to join the WAACS...Bob Hope and his Pepsodent crew back in town, but not to broadcast. He's taking time out from his picture work to do his airings from nearby camps.

IN CHICAGO . . .

Jack Ryan, new NBC publicity head, is back at his desk after a short illness....Al Hollender, WJJD executive, was host at a farewell luncheon at the Medinah club before departing for N. Y. and duties with the OWI ....John Holbrook's evening newscast over WGN has been renewed for 52 weeks by Bond Clothing through Neff-Regew, Inc.....Joseph F. Novy has returned to WBBM as chief engineer after an eight months' leave of absence, during which time he served as chief engineer of the Sixth Service Command Radio division...Lee Hon, WBBM engineer, was presented with a gold watch by his fellow workers on his departure for service in the U. S. Navy.

Bill Seymour, WBBM traffic supervisor, has received his commission as an Ensign in the Navy and is awaiting orders...WLS is now on the air one hour earlier than before and starts broadcasting at 7.00 a.m. daily...A new character has been added to the 'Vic and Sade' show, heard on both NBC and CBS. Ruth Perrott has been assigned the role of Dottie Brainfebble, the first new character on the show since August, 1940...New program, designed to promote activities of the SPARS, known as 'Ahoy, Coast Guard,' makes its debut over WLS Feb. 13... Pat Flanagan, sportcaster, now announcing WBBM's 'Musical Clock' early morning program. Carl Gass is directing new half-hour '108 Theatre' dramatic series of WBBM Wednesdays, which stars Heather Tweed and Ed Prentiss.

Getting the Scribes a Bit Dizzy

Rarely has the press been hosted in such concentrated fashion by the networks as it has been during the past and current week. The persons we-would-like-you-to-meet in this busy round of cocktail parties, luncheons, dinners and breakfasts include a network president, foreign and domestic producers, a symphony conductor, comedians and a quiz program m.c.

Last week CBS gave a luncheon for Lawrence Gilliam, British Broadcasting Corp. producer, who is over here to do an exchange series; Mutual tossed a cocktail party to introduce John Reed King, as the 'Double or Nothing' program's new m.c., and NBC put on a breakfast with Abbott and Costello as the magnet. CBS started the current week's round with a cocktail party (8) for Al Jolson, Monty Woolley and their program producer, Herb Polesie. D'Arcy agency and Morton Downey gave a similar party the same day (8) to mark the debut of Coca Cola's daytime series on the Blue Network. Mutual has invited the press to meet its new prez, Miller McClintock, at a cocktail party and dinner today (Wednesday), while the Blue is making it cocktails Friday (12) in honor of Dr. Serge Koussevitsky, director of the Boston Symphony orchestra.

Inside Stuff—Radio

Lawrence Gilliam, who is over here to produce the 'Transatlantic Call' series (CBS) with Norman Corwin, remarked during a luncheon talk last week that the impression among American radio people that the British Broadcasting Corp. gave its listeners not what they wanted, but what the BBC thought they ought to have, was decidedly at variance with the facts. Gilliam said that the BBC maintains an extensive research organization to explore the preferences of its listeners. Gilliam also pointed out that war conditions in England have developed a tremendous market for documentary programs and films, all of which revealed, he added, a marked preference for fact as against fiction.

Fulton Lewis, Mutual's Washington commentator, in a talk Jan. 27 before the Cincy Ad Club, disclosed how he got into radio.

'Several years ago,' he explained, 'Arthur Reilly was newscasting for WOL in Washington. I wanted to get into radio, and I went to Art and said: 'You have to take a vacation this summer. How about letting me fill in for you. I'll work free.' He consented and I filled in for him for two weeks.' Reilly, now with WLW, sat beside Lewis at the speakers' table.

Scrolls of merit will be issued within the next 10 days to the nine station men and women singled out for 'personal palms' in 'Variety's' 1942 Showmanagement Survey, as published in the Jan. 6 issue.

The group consists of Irving Abeloff, WRVA, Richmond; Red Barber, WHN, New York; Beth Barnes, WSB, Atlanta; Jim Cassidy, WLW, Cincinnati; Grady Cole, WBT, Charlotte; Robert DeHaven, WTCN, Minneapolis; Gene W. Dennis, KMBC, Kansas City; Clare Hays, KOIN, Portland, and Dick Redmond, WHP, Harrisburg, Pa.

Bill Beal, reported joining Walker & Downing Pittsburgh agency, as head of radio department, went with local outfit as assistant to Dick Woodruff, who directs W-D broadcasting accounts. Recently-installed staff band at WJAS, Pitt, is headed by Mickey Ross, not Joey Sims. Ross was leader of house orch at CBS' Pittsburgh outlet and had his contract renewed for another stretch following settlement of station's differences with the musicians union, tiff resulting for week in ban of all band remotes on Columbia and Blue webs.

J. Walter Thompson has reorganized and expanded its radio publicity operations and installed Wickliffe W. Crider as manager of the division. Radio publicity now becomes part of the agency's radio department, instead of being part of the general publicity setup. In addition to handling newspaper and magazine publicity, Crider will deal with station promotion and merchandising.

For the second successive year, Young & Rubicam was awarded the Advertising & Selling plaque for the best radio production. This time it was the 'March of Time' show. Last year the agency got it for 'The Aldrich Family.' Chet LaRoche, the agency's board chairman, was given the A. & S. medal for the year's outstanding contribution to advertising.

EARLE McGILL HEADS RADIO DIRECTORS GUILD

Earle McGill, CBS producer-director, was elected president of the Radio Directors Guild at a meeting of the organization Monday night (8). Jerry Devine, freelance writer-director, was named vice-president, and Robert Louis Shayon, of CBS, was chosen treasurer. John Macdonell remains secretary.

In addition to the above officers, the new council members elected were Roger Bower, of Mutual; Phil Cohan, freelance; William Sweets, of NBC, and Theodora Yates, of Benton & Bowles, with John Loveton, of Foote, Cone & Belding, and Harold McGee, freelance, as alternates. Because the retiring president, George Zachary, is busy with OWI duties, and the v.p., Ed Byron, has joined the Army, the new slate takes office immediately, although the regular terms don't start until May 1.

First meeting of the new council will be held tomorrow (Thursday).

Hudnut Testing

Hudnut is testing a recorded announcement campaign in behalf of its Three Flowers perfume brand on three Philadelphia stations, WCAU, KYW and WFIL.

Kenyon & Eckhardt is the agency.

Edward Hunter on Own

Denver, Feb. 9.

Edward M. Hunter, vice president of Wooley & Hunter, local advertising agency responsible for many radio shows in the Rocky Mountain region, has resigned from the organization to open an agency of his own.

Hunter is also the hunting and fishing editor of station KOA.

Hilda Lucey Quits K-E To Join Ensign Hubby

Hilda Lucey has resigned as chief time-buyer for the Kenyon & Eckhardt agency so that she can join her husband, who is an ensign in the U. S. Navy, at Quonsit, R. I.

The agency is enlarging the time-buying department with the new setup to comprise a head buyer and two assistants, none of which has as yet been named.

Marjorie Morrow Keeps A Toehold in Radio

Marjorie Morrow, who recently resigned as CBS casting director to join the Warner Bros. talent department in New York, is retaining a part-time radio connection as production assistant on 'Here's Tomorrow,' recorded series which the Atherton & Currier agency is producing for the Cooperative League of the U. S. It will be spotted on local stations.

Clinton Johnston, of the CBS staff, is directing the shows, which are scripted by Gerald Kean.

McCray Now a Censor

Hartford, Feb. 9.

Thomas C. McCray, assistant general manager of WTIC, has been granted a leave of absence from his post to join the broadcasting division of the Office of Censorship in N. Y. Duties with the censorship department will include censorship short-wave material.

Leonard J. Patricelli, assistant program manager, has been upped to program manager for duration. Job was one directly supervised by McCray.

L. B. Wilson Ailing

Cincinnati, Feb. 9.

L. B. Wilson, owner of WCKY, local CBS outlet, is ill.

Condition is not serious.

Trammell Extolls Diff Between U.S. and Axis Radio at Chi War Clinic

Chicago, Feb. 9.

Unlike the axis practice, radio in the U. S. does not try to influence the thinking of the people but to keep them fully informed with unbiased news, declared NBC prexy Niles Trammell in address to station representatives last week during a meeting of the second War Clinic in Chi. The Windy City confab was the mid-stop in the current tour of web execs, who met Monday (8) and Tuesday (9) in New Orleans and will be in Houston today and tomorrow. The Clinic winds up its tour Feb. 15-16 in L. A.

The press and radio are not competitors, Trammell told his Chi audience, but complement each other in giving the nation the best news service in the world. 'Radio, like the press,' he continued, 'has accepted its obligations and opportunity to play an important role in the war effort and during the post-war era.'

Stanley Hubbard, manager KSTP, St. Paul, gaveled the Chi session, which was attended by reps of 42 NBC affiliates from 16 states.

Leinsdorf, Stoessel, Wallenstein in Race For Rodzinski Berth With Cleve. Orch

Cleveland, Feb. 9.

Board of directors of Cleveland Symphony Orchestra, whose broadcasts are underwriten by WGAR, Cleveland, are sharply split over the issue of appointing a successor to Artur Rodzinski, the present conductor, who has been selected to head N. Y.'s Philharmonic next season. From an original roll of 86 candidates for the highly regarded Cleveland berth, nine are still in the running.

In all, the Cleveland Symph has only had two conductors, and the progress made under this arrangement has been so notable, that the trustees turned down a suggestion last week to engage guest batoners for the duration. They feel that the organization will fare better with a permanent conductor, but one who will meet their price.

See Early Settlement

Appointment will be settled either late this month or early in March, after Rodzinski and his troupe return from a current two-week tour of 21 cities in the east. A leading candidate is Erich Leinsdorf, in his early 30's and conductor of Metropolitan Opera Co. He's favored by a faction of Cleveland music sponsors who are fed up with artistic temperament.

Albert Stoessel, of Juillard, who made a good impression here when he guestbatoned several summer concerts, is another forging ahead in Severance Hall sweepstakes. Either he, Leinsdorf or Alfred Wallenstein, musical director of WOR, have the best chances. Yet they face heavy opposition from a coterie of trustees lobbying for more colorful, cosmopolitan batoneers. Their choice includes Dmitri Mitropoulos, Greek leader of Minneapolis Symphony, the Czech Herman Adler, popular as a guststar here, Carlos Chavez, of Mexico City, and Efrem Kurtz, who will guest it over the N. Y. Philharmonic this Spring. George Szell and Sir Thomas Beecham of Seattle's orchestra are also in the running.

Staunch friends of Rudolph Ringwall, second conductor of the Cleveland Orchestra, campaigned strongly for him, but it's doubtful if he will garner enough votes in the coming elections.

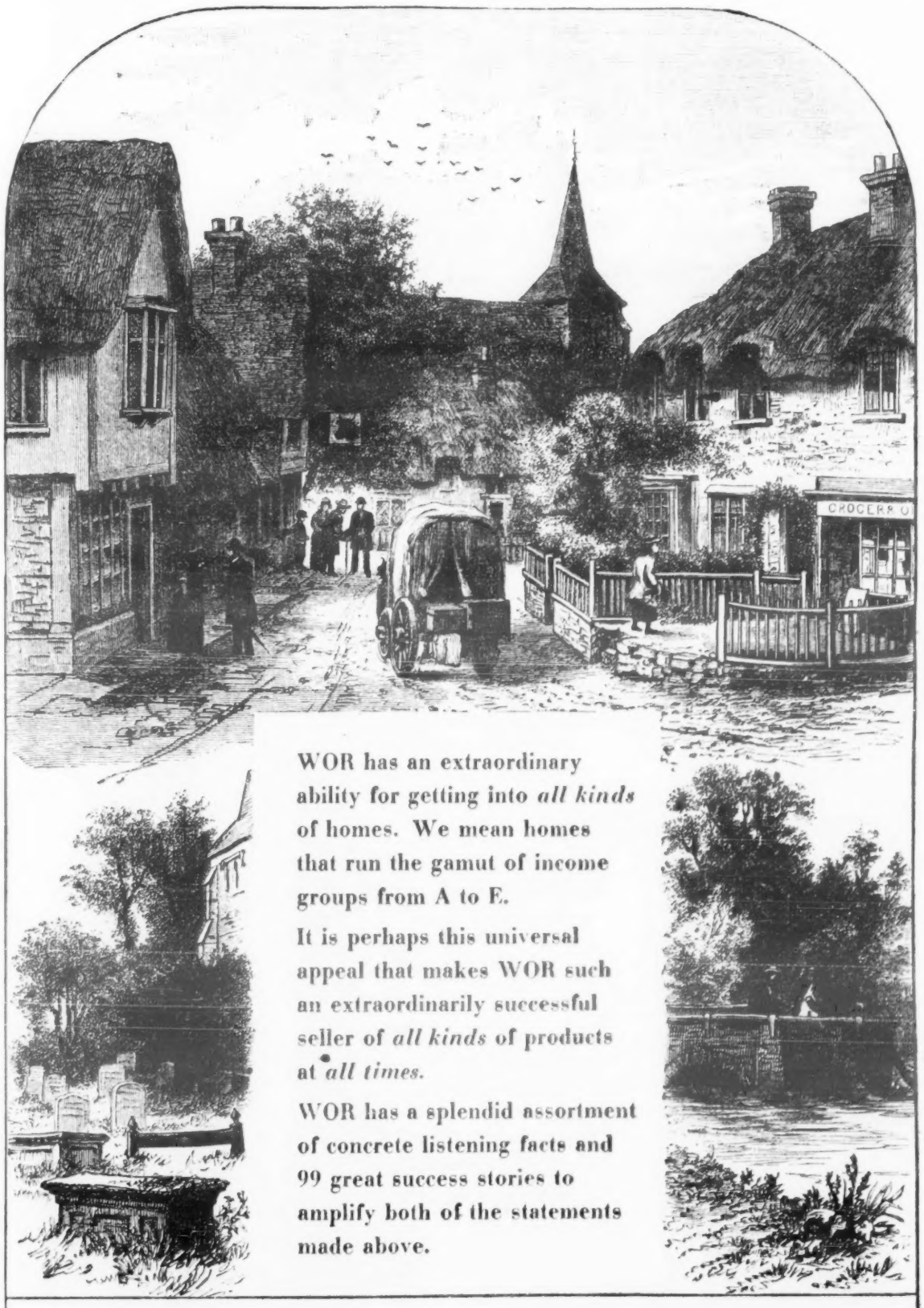
Gardner Incorporates

Albany, Feb. 9.

Gardner Radio Productions, Inc., has been chartered to conduct a business in New York. Capital stock is 200 shares, no par value.

A. Walter Socolow is the filing attorney.

The above incorporation concerns Ed Gardner, owner of the 'Duffy's Tavern' program on the Blue Network, and was made for the usual business purposes.



WOR has an extraordinary ability for getting into *all kinds* of homes. We mean homes that run the gamut of income groups from A to E.

It is perhaps this universal appeal that makes WOR such an extraordinarily successful seller of *all kinds* of products at *all times.*

WOR has a splendid assortment of concrete listening facts and 99 great success stories to amplify both of the statements made above.

that power-full station
at 1440 Broadway, in New York

WOR

MEMBER OF THE MUTUAL BROADCASTING SYSTEM

'TRANSATLANTIC CALL: PEOPLE TO PEOPLE'
Cast: Bob Trout, Wilfred Pickles, Warren Sweeney
Director: Geoffrey Bridson
30 Mins.
Sustaining
Sunday, 12 noon
Overseas
WABC-CBS, New York

First of a new exchange series of transatlantic shortwave programs, originating alternately in England and the U. S., was heard Sunday (7) noon from Oldham, Lancashire, an industrial town in the English midlands, about 200 miles from London. Bob Trout, permanent narrator for the British end of the series, teamed with Wilfred Pickles, BBC announcer, to interview a selection of people from the former cotton-spinning center now largely devoted to war work.

The show was interesting and instructive, suggesting the atmosphere of the town and the personalities of the people. Among the latter were a woman mill worker, who told about 'clogs' (wooden-soled shoes) and said that blackouts are the worst hardship of wartime; a former mill-owner and now a mill-worker; a Cotton Control member who explained how the war had improved working conditions; a woman munitions worker who predicted she'll never return to cotton-spinning or domesticity after the war, and a handful of people who talked of present conditions and future prospects for the town.

Sub-titled 'People With Jobs,' it was apparently an authentic sample of the British working man (and woman), with all his toughness, pride and contrasts of opinion. It indicated the transformation that English industry has undergone in this war and, even more, suggested the complicated problems and drastic readjustments that will have to be met and solved after the war.

Still, it was in some ways a vaguely unsatisfying broadcast. For all its interest and enlightenment, it lacked an integral theme, a pervading idea that could be pyramided to any sort of emotional climax. It was too strictly reportorial, lacking editorial slant, or even interpretation. So, although it was informative and even, at times, impressive, it wasn't moving. It lacked punch.

The nearest things to mood or emotion-stirring were two musical numbers, group singing at the opening and close. There was no orchestral accompaniment, which may have been just as well, considering what transocean atmospherics do to music. D. Geoffrey Bridson produced and directed the program for BBC, with the script the work of various people. *Hobe.*

DR. FRANK KINGDON
15 Mins.
Modern Industrial Bank
Fri., 9:15 p. m.; Mon., 9:30 p. m.
WMCA, New York

Former Newark Law School prexy, Dr. Frank Kingdon, is decidedly at home in his role of news commentator. Kingdon's Friday evening (5) broadcast was a somewhat dramatic, yet incisive presentation of foreign and domestic affairs. His opening description of an American attack in Tunisia was vivid without being hysterical.

Pleased as he was with the war situation, Kingdon was far from happy about Washington politics. The mud-slinging between Rubber Czar Jeffers and the Army and Navy; the back stairs free-for-all between Eberstadt and Wilson within the WPB, he found just a little worse than the Fuehrer-like committee rule proposed by New Deal-hating Representative Cox.

There was a brief break for a commercial by Joel Bryan, who also opened and closed the show. Kingdon ended his broadcast with what he called the most exciting news of the day. He saw signs of a panic in Mussolini's latest cabinet juggling, which finds son-in-law Ciano and Dino Grandi minus their jobs, and Crown Prince Umberto sent to far-away Russia.

A persuasive delivery plus a flair for selecting dramatic and significant news items characterized Kingdon's 15 minutes of comment.

'BABY INSTITUTE'
With Jessie Stanton, Sister Elizabeth Kenny, Dr. Don W. Gudakunst
15 Mins.
Sustaining
Mon.-Fri., 10:30 a.m.
WJZ-Blue, New York

Jessie Stanton, consulting director of the Harriet Johnson Nursery School, N. Y., talks about child health and conducts guest interviews on that subject in this five-mornings-a-week series on WJZ-Blue. It's undoubtedly a subject of great interest to a sizable audience and, when some of the present kinks are eliminated, the show should be a valuable item in the Blue network's educational-public service show window.

Broadcast heard Friday morning (29) brought Sister Elizabeth Kenny, the Australian-born nurse whose infantile paralysis treatment revolutionized methods of combating the disease, and Dr. Don W. Gudakunst, polio specialist and pediatrician. All three seemed a trifle stiff before the mike, and the script could have been more flexible. But the confab itself was informative. *Hobe.*

MORTON DOWNEY
With Raymond Paige Orch, David Ross
15 Mins.
COCA-COLA
Mon.-Fri., 3 p.m.
WJZ-Blue, New York
(D'Arcy)

Coca-Cola, which is already laying out a weekly fortune with its six-nights-a-week half-hour 'Spotlight Bands' series on the Blue and the Andre Kostelanetz show Sunday afternoons on CBS, has taken another strip five afternoons a week on the Blue to appeal to still another audience. In this case the local bottlers of the soft drink are bankrolling the sentimental Irish ballader, Morton Downey, Raymond Paige's orchestra and the satin-voiced David Ross to woo yearning housewives with romantic musical taffy.

As the gooey continuity says, the show aims to 'make your heart sing with a heart song.' Downey opened the initial broadcast with a spiel direct to the women about this being 'the first chance we've had to be alone together,' and of being grateful for being asked right into the listeners' homes. A femme AFRA voice then stepped up and read a line of continuity saying, 'Bless Your Heart, Morton, we're glad to have you back.' Downey sang 'Moonlight Becomes You,' 'When the Lights Go On Again' and 'Why Do I Love You?' in his familiar tenor voice and style, including his falsetto tremolo. Paige's orchestral accompaniment was slick and Ross, reading of the continuity was also calculated to stimulate femme palpitations.

Undoubtedly there's a sizable audience for this program, maybe even enough to justify the budget outlay, under Coca-Cola's current sales setup. Whether the show will seriously hit the competing 'Mary Marlin' and 'David Harum' serials on NBC and CBS, respectively, is another matter, however. *Hobe.*

PAULA STONE
Chatter
15 Mins.
Sustaining
Mon.-thru-Sat.: 4 p.m.
WNEW, New York

Paula Stone's 15-minute across-the-board sustainer for WNEW, in which the daughter of Fred comes up with a Hollywood and Broadway digest, stems from a guest spot she filled several weeks ago, when Bill Berns was conducting his Saturday 'Broadway Beam' stanza. When Berns was inducted by the Army, Miss Stone was engaged for the program. Monday through Friday is devoted to the Hollywood commentary chapter, with the Broadway chatter reserved for Saturdays.

As heard Friday (29), the actress did a workmanlike job. Her delivery is good and there was none of the rapid-fire pronouncements intended to place an aura of sensationalism over each tid-bit. In a subdued manner, Miss Stone succeeded in commanding the attention of her listeners. Punctuating her spiels with features on film personalities, she devoted Friday's stanza to interesting sidelights on the career of Frank Borzage, the director, with sufficient touches of humor to heighten the listener interest.

Promotional slant of Saturday programs is Miss Stone's weekly award of the 'Broadway Beamer' scroll of honor to a personality in show biz who's making some outstanding contribution as a member of Uncle Sam's armed forces. The Saturday script, incidentally, is condensed into letter form and mailed to boys in service both here and abroad, with names solicited from listeners. *Rose.*

'AUNT JEMIMA'
Cast: Harriet Widmer, Old Plantation Sextet, Marvin Mueller
Writer: Mason Ancker
Director: Palmer Clark
5 Mins.
QUAKER OATS CO.
Sunday, 2:55 p.m.
WABC-CBS, New York
(Sherman K. Ellis)

Surprising amount of variety show is crammed into this five-minute weekly series, which debuted Sunday afternoon (31) to CBS, immediately preceding the N. Y. Philharmonic-Symphony Society concerts. It originates in Chicago, through the Sherman K. Ellis agency, and is used by Quaker Oats Co. to plug its Aunt Jemima pancake flour. Recorded edition of the show is also heard at 8:25 a.m. Tuesdays on WABC, New York.

Sandwiched between the character-jollity of Aunt Jemima and the commercial announcer, there are several capsule vocal numbers by the Old Plantation sextet. On the opener they included 'Deep River,' 'Sleepy Time Down South' and 'Beautiful Dreamer.' There were two plugs, which the mammy title actress introduced respectively with an 'old plantation saying' and a 'pleasant little thought to leave with us until next week.' Theme tune for the show is, inevitably, 'Dixie.' Series is palpable corn from the deep, deep south, but it should do a commercial job.

Jemima character, on which Tess Gardell once successfully sued the sponsor, is now played by Harriet Widmer. Marvin Mueller is announcer and Harry Walsh directs the chorus. *Hobe.*

'FAMOUS SISTERS OF HISTORY'
With Lillian and Dorothy Gish
Writer: Doria Folliot
Directors: Axel Gruenberg and Charles Warburton
25 Mins.
Sustaining
Sunday, 6:05 p.m.
WJZ-Blue, New York

The Blue Network launched this biographical series last Sunday (7), with the Gish Sisters playing the leads in a script dealing with the famous Soong Sisters, namely the widow of Sun Yat Sen, first Provisional President of China, and Mme. Chiang Kai-Shek. As usually happens with the treatment of heroic themes in radio, the personalities of the Soong Sisters were almost completely submerged by the immensity of the causes which they represent. The program turned out to be less a story of human character than a telescopic history of modern China. The Gish Sisters, nevertheless, gave an impressive reading, with their performances suggesting talents that radio could use quite frequently.

Highlighted by the narrative were the Soong Sisters' schooling in America, the bitterness that enveloped Mme. Sun Yat Sen following her husband's death, and the courage and leadership that Mme. Chiang Kai-Shek displayed at the time her husband was kidnapped by rival generals and China was torn by disunity. Doria Folliot wrote the script from data collected by Mrs. Ruth Hsu. *Odec.*

Follow-up Comment

George Jessel is in high this week with three guest shots which, combined with 'Showtime,' will probably give him his all-time salary high for any single week in his 30 years of show business. His first Sunday (7) with Jack Benny wasn't as good as in the past, notably the one with Fred Allen three or four weeks back. Benny, incidentally, has been below par; maybe it's those arduous camp shows. Jessel's other guesters are Duffy's Tavern last night (Tues.) and Old Gold tonight (Wed.), and in all the comedian is trailerizing his forthcoming autobiography, 'So Help Me.' Incidentally, Abe Lyman's band did a svelte musical job on the Benny broadcast.

Paul Whiteman, one of the truly greats of show business, who has survived the years, and who will become legendary, seems wasted on the Burns & Allen show. He's about as vivid as Herman the Seal on that show, and the mere professional stint of doing one number (that 'Brazil' arrangement last week was a pip, by the way) should not be enough. Even a Ray Noble becomes more articulate on his radio commercial.

Al Jolson's 'Toot Toot Tootsie, Goodbye,' an oldie, as he did it, with his usual zing and compelling style, proves that any of those oldies, under the Jolson touch, are ageless. The Jolson-Monty Wooley team is into high now, and the affectionate repartee between 'The Beard' (as he calls Wooley) and 'Albert,' as Wooley calls Jolson, is good radio. And by the way, as soon as the recording mess is over why not a souvenir album of all those Jolson classics—'April Showers,' the Gershwiniana, 'Sonny Boy,' etc.?

The Sealtest-Rudy Vallee show of last Thursday (4) had an exceptionally amusing script and a slick set of stooges. The only thing that marred the event was the frequent muffing of lines by Roy Rogers, film buckeroo, the occasion's guestee. Joan Davis continues to be the series' chief comedy sparkplug. She rates as one of the most expert gag-timers now on any of the networks, and her stature as a mike entertainer seems to be growing steadily.

Earl Godwin, commentator on the Ford Co.'s program from Washington over the Blue network, made Thursday (4) the flat prediction that President Roosevelt would 'bob up soon in Moscow.' Godwin offered this interesting tid-bit in discussing the recent Russian victories and the part the United States had played in them through lease-lend.

'Only Yesterday' had its initial Sunday (8-8:30 p.m.) airing (7), but CBS failed to improve the quality of this half-hour sustainer formerly heard Tuesday (10 p.m.). M.c. Benny Rubin was handicapped by poor material and creaking continuity. In an attempt to recreate the flavor of the '20's,' guest stars Irene Bordoni and Joe Verdi, two names of that era, trotted out their routines for the benefit of the modern radio generation.

Rubin tried, but not even he could blow life into the overworked vaudeville skits. Musically, the show was more of a success. Mary Small and Gordon McCare, aided by Don Walker's band and Bobby Tucker's chorus, did justice to several hit tunes of the decade, including 'The Man I Love.' Charlie McCarthy has little to fear from his latest Sunday evening opposition.

JAMES J. FITZSIMON
15 Mins.
TRANSPORT WORKERS UNION
Sunday, 3 p.m.
WLIB, New York
(Walter Wiley)

Prime interest in this program, from a trade viewpoint, is that it's a commercial on a controversial subject. Sponsor is the Transport Workers Union (CIO), which is currently engaged in a struggle with the New York City Board of Transportation, on behalf of its members, all of whom are under Civil Service status. The union is chiefly concerned with gaining recognition as bargaining agent for the men, with Mayor LaGuardia and John H. Delaney, Transportation Board chairman, taking the stand that Civil Service employees may not pursue normal union activity, including strikes.

According to the Walter Wiley agency, which handles the account, WLIB is the only New York station willing to accept the Transport Workers Union series, others basing their refusal on the National Assn. of Broadcasters code barring commercial programs on controversial issues. This series offers talks by various union spokesmen, Sunday's offering James J. Fitzsimon, its head organizer.

The union official made no pretense of being impartial, but was plainly trying to sound as reasonable (and thus as persuasive) as possible. It was by no means a violent speech, although Fitzsimon's outline of the dispute made the union's case sound logical and just, and didn't exactly hand Delaney any ultra-scented bouquets. In short, it was a direct, forceful organizing talk by a direct, forceful organizer. *Hobe.*

'ART FOR AMERICA'
With Robert Isaacson
15 Mins.
Sustaining
Sunday, 7 p.m.
WLIB, New York

Forum discussions are inevitably limited in appeal, but when they're on such esoteric subjects as art, their audience is likely to be virtually atomic. The networks are inclined to be leery of specialized educational shows of this kind, but for a small local outlet such as WLIB, New York, to offer one is unusually courageous, or maybe only rash.

Opening broadcast Sunday evening (7) brought three artists to confab with the program's moderator, Robert Isaacson. Presumably they were all familiar names to art fans, but none was recognizable to the uninitiated. After a nervous start their gab was forthright and relaxed, but hardly the sort to intrigue anyone not already interested.

For one thing, the show should be longer. No forum program can be projected in 15 minutes. If it isn't worth at least 30 minutes, and preferably 45 or 60 minutes, it isn't worth anything. Secondly, the talk should be better planned in advance, so that those who know nothing and care less about the subject might be inveigled into listening. If the participating panel could explain such fundamentals as what art is, if and why it is essential (particularly in wartime), what it is supposed to express, how the beginner should approach it and what he should look for and demand in art, it might ignite some stimulating palaver and, incidentally, perform a public service.

The initial installment of 'Art for America' did none of those things. It was pretty much a dud. *Hobe.*

'MUSICAL PICTURES'
Eileen Farrell, Eastmanaires, Dr. William A. Sawyer and Rochester Civic orchestra
Director: Charles Siverson
15 Mins.
EASTMAN KODAK
Fri., 7:30 p.m.
WHAM, Rochester, N. Y.

The Eastman Kodak Co. is airing a thoroughly enjoyable program without commercials, merely mentioning the name of the sponsor, in keeping with the company's conservative tradition. The show evidently is aimed at employees as well as the public, and opportunity to attend the broadcast is made a reward for special effort and achievement in production.

Eileen Farrell, young soprano CBS is building up, was guest star on this program and given plenty of opportunity to shine. She easily carried off the honors. Following the opening 'Spanish Serenade' by the Rochester Civic orchestra, Miss Farrell sang 'Because' with great appeal, then followed with 'Lieberstraum' as soloist with the Eastmanaires. Here the background of men's voices emphasized her fine soprano.

Dr. William A. Sawyer, medical director of Eastman Kodak, provided an interlude, speaking on observations during a recent trip to England. He said simplicity of living was the secret of Britains' poise during the hardships of war and urged Americans to condition themselves for similar strains which they may face.

All the musical numbers were well suited to the capacities of the singers, making the program a standout for a local show. *Cord.*

'DID YOU HEAR?'
With Bob Emory
Quiz
30 Mins.
Sustaining
Thursday, 8 p. m.
WMCA, New York

This informal little quiz session incorporates enough new angles to hold the average listener. Bob Emory, who replaced Budd Hulick, original m.c., seems a fortunate pick to keep the program moving. He is fast on the repartee without trying too hard to be funny. Has nice delivery and glib manner of handling the quizzees.

Fresh wrinkle is that the questions concern broadcasts and radio personalities. For example, one question was: 'Radio saluted President Roosevelt last Saturday on his birthday; how old was he on that day?'

Highschool youngsters were pitted against each other on broadcast caught. *Wear.*

'RED CROSS REPORTER'
With Lindsay MacHarrie
10 Mins.
Sustaining
Saturday, 11:05 a.m.
WABC-CBS, New York

Lindsay MacHarrie, radio rep for the American Red Cross in England and former New York writer-director, is scripting and narrating 'Red Cross Reporter,' a series short-waved Saturday mornings to the U. S. by BBC and rebroadcast via CBS. It's an interesting show and, as an on-the-scene presentation of what the Red Cross is actually doing for the service men abroad, should provide a potent boost for the organization's drives in the U. S.

As heard Saturday (6), Lindsay included a surprising amount of material into his 10 minutes. He read a serviceman's letter telling his impressions of England, related the story of how one of the British princesses gave some fruit to child bombing victims, and interviewed a nurse about her duties at a Red Cross club for U. S. servicemen in London. Closed with a short blank verse by an RCAF flyer from Texas. It was a compactly-written show, and MacHarrie's reading of it had professional authority and ease. *Hobe.*

Flynn Trial

Continued from page 2

believe you have returned the proper verdict.'

During the long wait for the verdict, Flynn had spent most of his time playing solitaire and saying nothing, but when the decision was announced he rushed over to Mrs. Ruby Ann Anderson, forewoman of the jury and shook her hand. Fervently he spoke:

'I know now that I did not become an American citizen for nothing. My confidence in the American way of living and American justice has been justified. I am happy, glad and grateful to the people whose confidence gave me the courage to go through this ordeal.'

Following his acquittal, Flynn checked into the Warners studio for one sequence in the all-star film, 'Thank Your Lucky Stars,' after which he will go on vacation for several weeks, while the Burbank scripters step up their work on three of his future starrers, 'In Our Time,' 'The Horn at Midnight' and 'To the Last Man.' Also on the Flynn acting program but in the dim distance, is the screen version of W. R. Burnett's tale, 'Private Nobody.'

Recruiting Labor

Continued from page 1

show and broadcast over all local stations, at which residents would be urged to visit the local U. S. Employment Service office and sign up for war jobs. Non-employed women and all people holding jobs now classified as 'non-essential' would be particularly sought.

Committee handling the campaign is chairmaned by Arthur Pryor, Jr., vice-president and radio director of B.B.D. & O., and includes Laurence Hammond, War Manpower Commission radio director; Steve Hanagan, publicity man; Clifton Fadiman, of the Writers' War Board; A. O. Buckingham, manpower coordinator for the Advertising Council; Abe Lastfogel, assisted by Robert Weitman, representing agent and talent cooperation, and Pete Barnum and Jack Van Nostrand, of the OWI.

The 'Get a War Job' local drive idea has been worked out for the Manpower Commission by William Spire, OWI radio campaigns manager; Ken Beirn, OWI campaigns manager of the WMC; Hammond, and T. S. Repplier, WMC campaigns chief.

CBC Liberalizes Rule on Recordings; Rates Stations By Net and Population

Toronto, Feb. 9.

The Canadian Broadcasting Corp. has revised its regulation on the amount of time that Dominion stations may devote to recorded programs between 7:30 p.m. and 11 p.m. The additional time granted by the CBC is dependent on the individual station's classification.

The amendment will operate as follows:—

A-1, or basic CBC stations, which are permitted to act as CBC outlets for American networks, will increase their recorded evening time from a single half-hour to a full hour, half of the latter devoted to commercial recordings and the other half to recorded sustaining shows.

B-1, or stations receiving CBC network only, will be allowed to air an hour and a half of recorded shows, with an hour of this time the limit for commercial programs.

C-1, or stations located in centers of less than 50,000 population and not regularly receiving CBC service, will be permitted two and a-half hours of recorded programs, with the time for sponsored shows limited to an hour and a half.

C-2, or stations in centers of less than 50,000 population and not regularly receiving either CBC or American network service, will get an allowance of an hour and a half of recordings, with a maximum of an hour for commercial discs.

In apprising the stations of the increased time for recordings, the CBC declared that the ratio had been worked out so as to provide Canadian listeners with a well-balanced program in which there was some kind of proportion between recorded and live programs and between commercial and sustaining shows. The CBC also pointed out that while it recognizes that in certain communities there may be difficulty in obtaining live talent, it still holds to its policy that the best interests of the Dominion's broadcasting require that local stations use as much live talent as possible.

CBS' 30c Divvy

Cash dividend of 30c per share of the company's present Class A and B stock of $2.50 par value was voted by the CBS board of directors at its meeting yesterday (Tuesday).

The divvy is payable March 5 to stockholders of record at the close of business Feb. 19.

'Marvel' for Tootsie

Tootsie Rolls may usher a dramatized version of the cartoon strip, 'Capt. Marvel,' on the Blue Network March 1. It will be five quarter hours a week.

Duane Jones is the agency.

A Leading Radio Station Needs a NEWS REWRITE-WOMAN

Let her write a compact chronology of her experience (which must include Radio) and submit specimen 5-minute and 15-minute scripts. Then we can talk turkey. Write:

VARIETY, Box 564
154 W. 46th St., New York City

PRESS AGENT

For some of the top Crossley names in radio, now free-lancing.

Write BOX 483, VARIETY
154 W. 46th St., New York

Who's the B-a-a-d Boy?

Abbott and Costello broadcast for Camel cigarets, and NBC on Saturday (6) tossed a breakfast for the press in their honor at the 21 Club, N. Y.

When the comedy team walked in, Bud Abbott quickly noticed that the only ciggies the Club had laid out for the guests were Chesterfields and Philip Morris.

Legit Cast to Double Into Radio Sustainer

'Meet Corliss Archer,' sustainer comedy series by F. Hugh Herbert and heard Thursday nights on CBS from Hollywood, will probably be moved to New York and be completely recast. Likely that the cast of 'Kiss and Don't Tell,' George Abbott's production of Herbert's legit comedy based on the same magazine stories and having the same characters, will be used in the radio version. 'Kiss' started rehearsals Monday (8) and is slated to open a Boston tryout March 1.

Title part in the radio program, now played on the Coast by Priscilla Lyon, is slated to be taken over by Judy Parrish, rehearsing the same character in the legit edition. Jessie Royce Landis and Robert Keith, of the stage cast, will go into the parts of mother and father roles. It's not known who will succeed Tom McAvity as director.

Shortage Confab

Continued from page 5

garded in the trade as one of the most important in its history. As viewed by one industry exec, under current wartime conditions it's no longer a struggle to be climaxed by the survival of the fittest but a problem of survival of the whole.

Decisions reached during the meeting, which is to last a week, may well affect all phases of production, distribution (realignment of clearances and runs) and, of necessity, theatre operation.

Fewer Films

Belief persists among industry toppers that, in view of raw stock limitations, few majors are planning to produce more than 32 to 35 pictures next year. Upon the distribution problem also hinge next season's production schedules. Questions to be aired are whether to cut down partially on production, on prints, or on both. Increasing manpower dearth will also figure in the calculations, and the $25,000 income ceiling remains a joker, affecting top bracket personnel, in the complex situation [although a story from Washington in this issue augurs some relief]. Slowup in distribution, affecting both first runs and subsequents, is regarded as inevitable.

With various Government bureaus finding new uses for raw stock regularly, the raw film situation is considered one of the most vital subjects on the agenda for discussion.

Felt by a number of industry execs that any changes in the distribution system and in employment of personnel in production are now a matter for action by agreement or understanding of the entire industry.

Among those scheduled to leave New York next Friday (12) for the Coast huddles are Barney Balaban, Nick Schenck, N. Peter Rathvon, Spyros Skouras, Joe Hazen, Jack Cohn, Austin Keough and J. Robert Rubin. Meeting on the Coast is also to be attended by Jack and Harry Warner, Y. Frank Freeman, Joe Schenck, Nate Blumberg, Herb Yates, Ed Raftery and other company toppers and Coast legalites Mendel Silbergerg, Maurice Benjamin, Herbert Freston.

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Honolulu Radio Editor Deplores Press Drivel

Honolulu, Jan. 21.

Editor, 'Variety':

Enclosed is draft for $10 for one year's subscription. I have been a constant reader for many years, buying it from a newsstand here, but since the war I have missed a few copies and rather than be without it regularly I am going to be a regular subscriber from now on.

I have been writing a weekly radio column for the Star-Bulletin since 1925. Being so far away from the centre of things concerning radio your paper has been a great help to me in giving out news of new programs and old ones folding up. It has also helped me a great deal in learning what the trend is.

Before the war I received much mail from publicity agents. I still get huge batches from NBC and CBS. It seems such a waste for those two networks to waste so much time and effort, not counting paper and printer's ink, to still stick to their outmoded system of publicity. Surely no paper in the United States prints enough of this stuff to justify the expense of putting it out. The publicity agent stuff, however, is not being sent me now. From the way in which some of the tripe was written I wouldn't be a bit surprised but what some of those fellows probably think Honolulu was taken over by the Japs the same time Manila fell.

Quite a number of stage and screen celebrities have been here entertaining the boys in the service. Joe E. Brown is here now and Artie Shaw is whipping together a dance band that promises to be as good as any ever playing together. There's quite a bit of talent among the men stationed here and every so often some really worthwhile programs are aired from local stations. One thing that handicaps these shows from being real masterpieces in entertainment is the lack of time for rehearsals, etc.

The local stations are broadcasting many of the outstanding networks programs now. Many of these are sent to them by transcriptions from the OWI. What networks shows we can't hear from local stations we pick up from the two San Francisco shortwave stations, KWID and KGEI. They put in excellent signals here and the program service would be hard to beat.

We are blacked out here every night so naturally radio has entered into the lives of almost everyone here. It's about all that can be done to while away the long evening hours.

Paul Findeisen,
Radio Editor
Honolulu Star-Bulletin
Honolulu, T. H.

CANADA PEPSI BENEFITS BY GOVT. BEER AD BAN

Montreal, Feb. 9.

CFCF's 6:15 p.m. to 6:25 p.m. listeners will go on a soft drink diet. As a result of the Canadian Govt's regulation barring beer ads of Feb. 1, the Pepsi-Cola Co. of Canada has taken over this spot formerly held by a brewery.

On Monday (8) the company launched its first 10-minute program of evening newscasting.

London Calling

Arthur Askey and Richard Murdoch returning to the air, doing a new series called 'Larking About' on the overseas service only.

Hon. David Tennent back in the BBC after 13 years' absence. He was a program announcer back in 1926, then joined the army, from which he has been invalided out. He was formerly husband of actress Hermione Baddeley.

BBC now using new commentators to compere for dance bands. Frederick Allen and Frank Phillips are most often heard.

Anna Neagle seems set to be called on now whenever Queen Victoria comes to light in amusement world. Latest occasion for services is a one-shot radio play based on the film. Derek McCullough produces the show and acts as narrator.

Phillips Browne's 'Whoopee Club,' popular feature last year, is coming back on the ether some time in February.

Argentine Puts Into Effect Close Control of All Communications

Buenos Aires, Feb. 9.

Government intervention and control of operations of telecommunication companies was definitely established this week when the Argentine Postmaster General, Horacio C. Rivarola, tossed the book with regulations at radio, telegraph and other transmitting outfits.

New setup stems directly from Government's assurance that communication with the Axis, such as cited in Under Secretary Sumner Welles' Boston speech, would not be permitted to continue. Interventors will actually sit in at n.g.'s of all radio, telephone and cable offices, both to supervise and o.o. administrative, traffic and technical operations. How it will work out is anybody's guess, but many observers fear blanket application of the system will hinder inter-American operations, particularly of radio outlets and newspaper correspondents as much as they'll harm the Axis, especially since fifth columnists have never hesitated to use secret means of communicating with the home base.

Interventors will mull all outgoing and incoming messages, verify the identity of senders, and eliminate specifically any reference to ship movements, quantity or nature of cargo loaded, dates of arrival or departure, etc. While this is generally accepted as necessary, fact that the Administration will also check on general incoming news dispatches may work out as has the year-old state of siege in preventing any anti-Axis radio broadcasts or much strong anti-Axis material for newspapers.

Rules also provide that only accredited diplomatic staffs in Argentina may send by secret code and the number of words which may be filed may not exceed 100 a day. Messages can only be accepted in the central offices of the companies elected by the diplomatic missions.

Secret messages may not be used in other cases except by commercial houses, banks and firms with legal status. These must deal only with business transactions of the firms.

Telephone and radio-telephone messages will not be accepted in secret code. Messages may be sent in Spanish at any time, but special hours will be set for transmission in foreign languages. Telephone and radio communications for outside the country cannot be transmitted from public places.

All communications companies must make copies of messages sent; submit them to the Post Office Department where they will be filed. When code is used a complete translation must be provided in Spanish by the sender.

Ivy Benson and her femme band, who recently became BBC's resident band, were signed for four weeks and have now been extended for another eight weeks.

Get Set for Clinkers

Hollywood, Feb. 9.

The answer to where radio gagwriters come from has been partly solved with the signing of Vance Colvig for Kay Kyser's program.

Colvig has been a janitor at NBC here.

Can. Broadcasters Sked 3-Day Huddle on Wide Variety of Problems

Toronto, Feb. 9.

Priority problems of maintenance and repair, the establishment of a standardized rate structure and the adoption of an authoritative method of measuring station coverage and listening habits are among the subjects slated for discussion during the three-day annual meeting of the Canadian Association of Broadcasters at King Edward hotel, Toronto, starting Feb. 15. Another topic will have to do with handling of Government advertising for the various agencies promoting war activities.

Among the scheduled speakers are J. C. McNamara, director of National Selective Service, who will talk on the question of manpower as it affects the broadcasting industry, and G. W. Spinney, chairman of the National War Finance Committee, who will retell the part played by Dominion radio in helping put over the Victory Loans.

Cissy-Winchell

Continued from page 3

broadcast was in good faith and without malice, concerning a matter of public interest.'

Originally, Mrs. Patterson named as co-defendants the Blue Network, NBC and Jergens Lotion, but later dropped her action against them.

The offending broadcast was one in which the commentator referred to the 'Washington Times-Herald, which buys but suppresses and handcuffs my daily articles.' He said that the paper had printed as an editorial a contribution of the late Senator Lundeen, of Minnesota, made for the Congressional Record. Winchell had made Lundeen a target on several occasions.

The Times-Herald has long since dropped Winchell's column, which now appears in another daily here. Mrs. Patterson is a member of the powerful Patterson-McCormick clan which also owns the N. Y. Daily News and Chicago Tribune.

Maj. Massey Reprises 'Abe'

Ottawa, Feb. 9.

Tribute to Abraham Lincoln will be featured Friday (12) on 'Comrades in Arms,' air show produced on CBC by Canadian army, navy and air force.

Major Raymond Massey of the Canadian army will do the bit, reminiscent of his work in 'Abe Lincoln in Illinois,' stage and screen.

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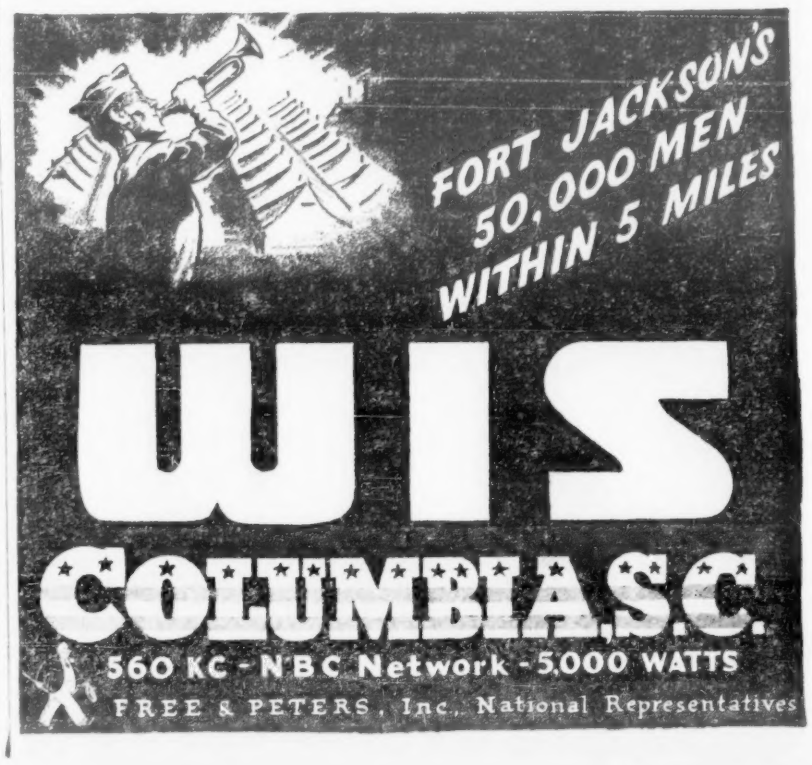

Bands in Theatres Very Strong; Busse, Hub, 28G; Monroe, $27,500 In Philly; Fields, Pitt, $18,500

(Estimates for This Week)

Henry Busse, Boston (RKO-Boston; 3,200; 44-55-65-75-85)—With 'Behind 8-Ball' (U) and Sally Rand, Stuart Erwin, others, on stage. Good $28,000.

Shep Fields, Pittsburgh (3,800; 30-44-55-66)—With 'Three Hearts for Julia' (M-G). Around $18,500, good, and with major credit going to Fields since picture was panned.

Glen Gray, Newark (Adams; 1,950; 25-40-65-75-99)—With 'Undying Monster' (20th), others on stage. Fair $14,500.

Ina Ray Hutton, Chicago (Oriental; 3,200; 28-33-44-55)—Plus 'Payoff' (PRC). Strictly on the band, nifty $23,000.

Sammy Kaye, New York (Strand; 35-55-75-85-99-$1.10) — With 'Casablanca' (WB) on screen. Picture here on its first week, having been moved from advanced-price run at the Hollywood while Kaye is currently on his third; combination of two means wham $56,000 or better.

Paul LaValle, New York (Roxy; 40-55-65-75-85-99-$1.10)—With 'Lower Basin Street' program, Connee Boswell and Herb Shriner on stage, 'Immortal Sergeant' (20th) on screen. While film rates strong, current combined stage bill here credited importantly with very big $82,000 drawn on first week ended last night (Tuesday).

Johnny Long, New York (Paramount; 3,664; 35-55-75-85-99-$1.10)—With Frank Sinatra, others, on stage, 'Star Spangled Rhythm' (Par) on screen. On the week concluded last night (Tuesday) very strong $57,000 was grossed, this being sixth for picture and second for Long.

Muzzy Marcellino, Los Angeles (Orpheum; 2,200; 33-44-55-65)—Plus Andrews Sisters on stage and 'Eyes of Underworld' (U). Hefty $19,000, largely on draw of Andrews Sis.

Vaughn Monroe, Philadelphia (Earle; 2,768; 35-46-57-68-75)—Billed along with Murphy Sisters, Paul Winchell and Johnny Mack plus 'Over My Dead Body' (20th) on screen. Entire package getting fine $27,500 with band getting credit for most of the business.

Tommy Tucker, Buffalo (Buffalo; 3,500; 35-55)—With 'Journey for Margaret' (M-G). Nice $19,000, mostly on band's appeal.

Surefire Swami

Vincent Lopez is doing a crystal-gazing routine on popular music over WHN, N. Y., Monday afternoons. Lopez, whose penchant for numerology is widely known to the trade, now predicts which of the new songs are destined for inclusion in the near future on the various 'hit parades.'

Lopez fortifies his crystal-gazing with a little research work, such as inquiring among the professional managers which of the numbers they intend to make their No. 1 plug songs.

Musician Convicted On S. F. Morals Chge.

San Francisco, Feb. 9.

Russell Shores, 23, former member of Ran Wilde's orchestra, was fined $100 and put on two years' probation by the juvenile court here for contributing to the delinquency of two teen age girls while the Wilde band was playing at the Sir Francis Drake hotel.

The juvenile delinquency case in which Shores was involved brought a widespread probe, and resulted in the recent suspension for five days of the liquor licenses of most of the large hotels, as well as of a dozen other niteries and bars.

Hoff's Comeback Try

Carl Hoff, who has been inactive for two months since disbanding his dance orchestra, is trying to get back in the band biz via a radio program. Music Corp. of America is now representing him.

Hoff, former conductor for Al Pearce's programs, spent more than a year building a dance combo after parting with Pearce, but junked his ambitions in the face of wartime transportation.

Tooters Not Yet Included in WMC Work-Fight Edict

Dance band musicians are not included in the 'first published list' of non-essential occupations, hence are not obliged to heed the War Manpower Commission's edict of last week to 'work or fight.' According to a WMC spokesman, the status of musicians is the 'same as it has been,' meaning they are subject to the normal course taken by local draft boards.

This does not mean that the band field will always be excluded from a non-essential classification. The pointed reference by WMC people to 'first published list' can mean anything.

There was mounting nervousness in the band and music fields last week as a result of the WMC order, particularly in the latter field, among professional managers, contact men. However, as the week wore on the jittery feeling eased. Many music men registered with Government war-job procurement agencies, but none have made further moves.

Bradshaw-Green Combo Plays to $5,856 On Two Southern Dates

(Estimates)

Tiny Bradshaw-Lil Green (City Aud., Atlanta, Ga., Feb. 3). This combo doing well on one-nighters. Grossed $2,976 here for exceptionally big Wednesday. Next day (4), band and singer played to $2,880 worth of biz at Aud., Birmingham.

Bobby Byrne (Shubert T., New Haven, Conn., Feb. 7). On repeat trip, plus vaude, Byrne lured approximately 3,800 admissions at 75c top. On par with last trip.

Woody Herman (Paramount theatre, Toledo, O., Feb. 5-7). Herman hit solidly here, piling three-day total of $12,750. Took out $5,500 for himself.

Joe Marsala (Totem Pole B., Auburndale, Mass., Feb. 5-6). On second weekend, with better weather, Marsala drew 800 Friday, 1,200 Saturday at $1.45 pair; good $1,450.

Will Osborne - Bobby Sherwood (Raymor-Playmor B., Boston, Feb. 5). Osborne did well here week ago with Bobby Byrne; with Sherwood he played to 2,000 at 75c-85c for $1,600; good. Next night (6) Osborne alone played to 1,017 at Ritz Ballroom, Bridgeport, Conn., fair.

Broker Angels Ellington

Cleveland, Feb. 9.

Sol Heller, theatrical head of Tyson Ticket Agency here, is angeling Duke Ellington's concert at civic auditorium Feb. 20.

Hall has an approximate seating capacity of 12,000. Scale of $1.65 top is planned.

On the Upbeat

Benny Goodman has been renewed for a long term at Columbia Records. Goodman is being filmed for Sol Lesser's 'Stage Door Canteen' in N. Y., this week, after which he heads for Coast to open at the Palladium Ballroom, Hollywood, Feb. 23. Band stops off in Chicago to play Trianon Ballroom, Feb. 13-14.

Charlie Spivak has been signed to play his first date at the Paramount theatre, N. Y., sometime in May or June.

Tommy Dorsey flew east from Hollywood last week, taking time out from the Palladium Ballroom, where his band is playing, to attend the wedding of his daughter, Patricia, at Richmond, Va., to H. Lester Hooker, Jr., of that city.

Sammy Kaye is auditioning singers for glee club work with his band, now at Strand theatre, N.Y.

Mel Marvin's orchestra will henceforth be batonned by Mickey Manners. Marvin was inducted into the Army last week.

Gray Gordon orchestra secured release from Music Corp. of America.

Johnny 'Scat' Davis and band shifted from Atlanta to Hollywood to play in the Ann Corio film, 'Sarong Girl.'

Meredith Blake doing vocals with Shep Fields band, starting Friday (12).

Joe Shribman, manager of Mal Hallet orchestra, goes into Army next month. Ditto Al Gaysely of Music Corp. of America.

Willis Kelly, dixieland trumpeter, member of NBC's N.Y. studio staff, has been billed at two different Broadway theatres in past month. Now at the Roxy with Paul Lavalle orchestra and 'Basin Street' radio show, he was at the State few weeks

(Continued on page 34)

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton*	Biltmore (300; $1-$1.50)	41	825	27,200
Hal McIntyre*	Commodore (500; $1-$1.50)	2	1,625	3,550
Lani McIntire*	Lexington (300, 75c-$1.50)	52	1,700	81,100
Sonny Dunham*	New Yorker (400; $1-$1.50)	5	2,200	10,450
Charlie Spivak	Pennsylvania (500; $1-$1.50)	7	2,925	25,925
Guy Lombardo	Roosevelt (400; $1-$1.50)	17	1,650	23,150
CarmenCavallero*	Waldorf (550; $1-$2)	4	2,550	10,250
Abe Lyman	Lincoln (275; 75c-$1)	3	1,200	4,500

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf co-headlines The Hartmans, Tito Guizar and Cavallero. † 3 days.*

Chicago

Joe Reichman (Empire Room, Palmer House; 750; $3-$4.50 min.). Room did biggest week in its history last stanza with Hildegarde and Reichman drawing 6,700 people, an absolute sellout.

Art Kassel (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Business took considerable spurt here with 2,400 tabs last week.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Bob Hannon substituted for ailing Morton Downey until Dwight Fiske opened on Friday (5). Bondshu, Hannon and Fiske managed to bring in 1,700 on week.

Gene Krupa (Panther Room, Sherman hotel; 950; $1.25-$2.50 min.). Opened to immense crowds, 6,000 last week.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Morgan doing well. About 2,000 last week.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Getting his customary 3,000 covers.

Ozzie Nelson (Biltmore; 900; $1). Off slightly with rest of the town but won't miss 4,000 by much.

Boston

Harold Nagel-Ray Morton (Oval Room, Copley Plaza; 350; $1 cover). Paul Draper's third week with Harold Nagel and Ray Morton on split-week arrangement combined for terrific 2,161 covers. Dinner trade likewise big.

Milt Herth (Colonial Room, Copley Plaza; 260; 50c-$1 cover). On fourth week, Herth advanced to fine 618 covers, 292 of which showed up on Saturday night.

Chick Floyd (Terrace Room, Hotel Statler; 450; $1 cover). Biz took a spurt; 882 covers over Friday-Saturday, only late nights. Dinner sessions excellent.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; $1-$2 min.). Band nearing its 21st consecutive week and continues merrily along. Maestro has cooked up several novel games. Biz dipped slightly last week but 3,500 customers were clocked. The Howard Paysee dancers currently augmenting the floor show.

Minneapolis

Edgar Drake (Minnesota Terrace; 500; $1-$1.50). Favorable impression made by band and floor show comprised of Collette Lyons, the Monteros and Bobby Baxter. Big nightly crowds average 500.

Location Jobs, Not in Hotels

(Los Angeles)

Tommy Dorsey (Palladium B, Hollywood; sixth week). T. Dorsey and this Hollywood dance spot accounted for another sizeable 22,000 turnout despite Dorsey being off the stand for three nights to attend his daughter's marriage back east. Ziggy Elman fronted.

Horace Heidt (Casa Manana B, Culver City, 11th week). The sag has set in, clipping the count to around 2,500 stubs.

Jan Garber (Trianon B, Southgate, first week). Liked here and moved back after Noble Sissle. Should rack up usual 7,000 with perfect weather and plenty of available moola.

Johnny Richards (Casino B, Hollywood, first week). Doesn't look too promising for this youngster. Might get up to 2,000 admishes.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Joe E. Lewis and Breese brought in around 4,000 last week.

Gracie Barrie (Blackhawk; 500; $1-$2.50 min.). Miss Barrie clicked from the start here and is proving good draw; 4,000 last week.

(Minneapolis)

Freddie Fisher (Happy Hour; 650; no cover or min.). This 'Schnickelfritz' band, a favorite here, still goaling 'em. Extremely large attendance averaging 900 nightly.

The Stokowski of Swing

JAN SAVITT

Variety, Jan. 13, 1943

STANLEY, PITT

Best band Jan Savitt has ever brought to WB deluxer is his present one. It's the biggest, too—18 men—with the addition of four violins and a viola. Savitt is a first-class fiddler himself and his crack arrangements capitalize on the string augmentation. Not that he has neglected the brasses or the reeds, but even when they're in the lead, there's always a tonal background from the boys with the bows. Like Tommy Dorsey, Savitt's veering to a slightly symphonic style, in sweet or hot, and it's enormously effective. Everything's lushly melodic. Cohen.

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PALACE, CLEVELAND (WEEK FEB. 26)

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Making

'STORMY WEATHER'

Dailey's Newark Spot Looks Clicko; Does Capacity (1,600) on 1st Weekend

By BERNIE WOODS

Since the pleasure driving ban made it impossible for name band supporters to come to Frank Dailey's Meadowbrook, in suburban Cedar Grove, N. J., Dailey last week brought his style of operation to them. His new Terrace Room, in the heart of Newark, N. J., was launched Friday (5) evening with Jimmy Dorsey's orchestra, which was replaced last night (Tues.) by Will Osborne. If the opening night and weekend capacity business (mostly youngsters) at $1.25 minimum are indications, the spot will he highly successful. It did 4,885 people, dinners and suppers, with Dorsey in the three days.

While Dailey's new spot is being operated similarly to his nationally known Meadowbrook, its physical setup gives it an entirely different perspective. The Terrace Room is definitely carpeted-cafe atmosphere compared to Meadowbrook's roadhouse-ballroom aspect. One almost expects a line of girls and a m.c. to pop onto the large, newly-laid dance floor.

Situated in the basement of the Mosque theatre (recently bought by a southern syndicate), entrance to the spot is through the theatre lobby and via a bank of elevators. Set up for capacity business, it can handle close to 1,600 patrons, which approximates the Meadowbrook limit, yet the room and floor appear smaller. Actually the Terrace's dance floor is larger (1,500 sq. ft. as against 1,300).

Laid out almost square, the room is bordered on three sides by a balcony elevated three or four feet above the main floor. Tastefully decorated in pastel and white vertical stripes, the room is appealing and could be even more so with better lighting. Dated ceiling globes made things too bright. A more intimate wiring arrangement would help.

Another fault is the bandstand. It's roomy enough, even for Dorsey's 21 people, but it's almost flush with the dance floor. With the way kids hug the bandstand and try to sit in a band's lap while it's playing, something will have to be worked out here. Opening night a stout rope strung a few feet out gave the Dorsey men elbow room to broadcast, which, incidentally, seemed to be every other minute. There were four or five pickups opening night, which prompts the query, 'When do the dancers become the objects of the band's affection?' All told Dailey will provide some 15 or more shots weekly on WPAT, Paterson, N. J.; Atlantic Coast network (New England to Carolinas); WAAT, Jersey City; WNEW, N. Y., and CBS and Mutual.

Dailey, however, has finally got a p.a. system that works. With speakers set in the ceiling all over the room, vocals seem to be issuing from the walls, so completely do they infiltrate into every corner.

With all other things even, the Dailey name, b.o. bands, a smart room, even the same waiters who served Meadowbrook, there's no reason why the new venture shouldn't be successful, even after taking into consideration a vastly different type of patronage. At his old spot Dailey enjoyed the play of one of the wealthiest areas (Montclair, Glen Ridge, Caldwell, the Oranges) in the east, with all that implies for the b.o. and general personal conduct. In Newark the patronage situation is different and Dailey is aware of it; certain bands he played at Meadowbrook drew from the Newark area and the over-all results were not always as satisfactory. However, the very thing which drove him to move the mountain to Mohammed can, at least, nullify one of those arguments. War production is fattening ordinarily lean pokes more and more every day.

Newark, according to band bookers and managers, has never been very dance conscious. Some of the best bands have laid eggs there on one-nighters. But the Terrace Room is far beyond an armory dance or an ordinary drink aid terp spot.

Gets Booze Green Light

Newark, Feb. 9.

Over the protests of Excise Board Commissioner Daniel V. Crosta and ABC Commissioner Driscoll, scheduled opening here Friday (5) of Frank Dailey's Terrace Room was given the green light Wednesday (3) by Assistant Corporation Counsel Louis Fast. Legal entanglements last week threatened to halt nitery's preem when deal between Dailey and C. R. Weber, who holds Mosque liquor license, was revealed before the Newark Excise Board.

Weber, who holds the liquor license for the Mosque building, site of Dailey's new dance spot, applied to the board for permission to have his license made out to Frank Dailey's Terrace Room.

Excise board nixed the license switch when Crosta recalled that Dailey is in the bad graces of the N. J. Alcoholic Beverage Control, which is bringing charges against him because of an alleged liquor sale to a minor at Dailey's Meadowbrook, Cedar Grove.

Times Do Change

Hollywood, Feb. 9.

Dick Powers took plenty of ribbing from the ASCAP gang when he was installed recently as prez of Encino Chamber of Commerce at a Beverly Hills banquet with covers laid for 450. Deems Taylor, headman of the Society, wired:

'It's quite a change from the old days when the main object of almost every Chamber of Commerce was to track down the ASCAP representative and hang him to a lamp post. Now they make him president.'

BARNET 1ST MAESTRO TO TRIM DUE TO WAR

Charlie Barnet becomes the first leader of a large dance band to reduce personnel because of casting and transportation difficulties. Barnet vacationed his outfit after last night's (Tues.) Coca-Cola broadcast and, when it's reformed in a couple weeks, it will consist of 14 people, including himself. Formerly it numbered 20.

There are many extra-large outfits now in existence. Practice of using five trumpets, four trombones, five sax, and four rhythm, which staffs Jimmy Dorsey's group, for example, is indulged in by most of the more affluent maestroes. Tommy Dorsey and Harry James carry more men because of string sections.

Ruby Newman Building New Band for Hub Copley

Ruby Newman, bandleader who recently retired to a post with the Boston Conservatory of Music, is in the process of building a new orchestra, with the financial aid of Chauncey Depew Steele, manager of the Copley-Plaza hotel, Boston. Newman gives no details of the new combination, but asserts it's an entirely new type of hotel band. It consists of 20 pieces.

He opens the rebuilt combo at the Copley March 4 for 13 weeks.

Decision Reversed In $100,000 Ballet Suit

The U. S. Circuit Court of Appeals Wednesday (3) reversed the decision of Federal Judge Samuel Mandelbaum in the $100,000 law suit brought by the Original Ballet Russe, Ltd., against the Ballet Theatre, Inc., German Sevastianov, Hurok Attractions, Inc., and Sol Hurok. Judge Mandelbaum dismissed the complaint last July 17 on the technicality that the allegations should have been separately stated.

In reversing the decision, the higher court held 'We do not think that a separation into counts is necessary to facilitate the clear presentation of the matters set forth. All the acts are alleged to be connected by the common purpose of driving the plaintiff from the theatrical world.'

Original Ballet Russe charges the defendants with conspiracy to destroy its business and 'Drive it out of the theatrical world.' The complaint incorporated into one paragraph all the allegations. It charges that the defendants sought to induce certain dancers to break their contracts with the Original Ballet Russe.

Helen Ward's Comeback

Helen Ward, once rated among the best band vocalists, is returning to the business after a couple years absence. She has been rumored as joining several bands in the past week, including Benny Goodman, for whom she worked originally, and Hal McIntyre.

She recently secured a divorce from her second husband.

Tooters Double On Munitions

Cleveland, Feb. 9.

About 40% of local bandsmen, according to estimates of the Cleveland local, are working part time in war plants here. Steel and airplane factories, hit hard by man-power shortage, are recruiting help from all branches of amusement biz.

Warner & Swazey Co., hired 50 musicians for four-hour shifts. Plant put them through training school to groom them for machine or inspectors' posts. With shifts starting at 4 p.m. and winding up at 8 p.m., musicians still have enough time to hold down cafe or jobbing dates. A number of local bandmasters, including Manny Landers, Bob Brewer, Sr., Hal Zeiger, Gene Sullivan, Lenny Fiore and Gene Beecher, are also doubling on drill presses.

Pitt Musicians Into Steel

Pittsburgh, Feb. 9.

Exodus of Pittsburgh musicians into defense work has already started in earnest. It began, in fact, just a day or so after the new draft rulings came out. First of the younger crop from Local 60's rolls to take the leap was Ralph DeStefano, trumpet player, who quit Al Marsico band at Nixon Cafe to go into a district steel mill. He's being replaced by Sammy Shaffer, of Casino theatre pit band and formerly with Herman Middleman outfit at Yacht Club. Another to pull stakes was Steve Covaleski, first saxman with Stanley house orc, who departed over weekend for Panama City, Fla., to go into a shipbuilding plant as a welder. He's been going to welding school in spare time for several months.

No wholesale deflections yet, but Clair Meeder, president of musicians local here, says he expects at least 100 withdrawals before April 1 deadline.

Deutsch Out Again

Milton Deutsch, who has been hopping in and out of Frederick Bros. agency employ, left that outfit again last week to become road manager for Woody Herman. For two months, since parting with a similar job with Teddy Powell, he had booked cocktail units for FB.

Deutsch replaced Jack Archer, who went into the army, with Herman. He joined the band in Cleveland.

Name Leaders Said to Be Asking AFM For Hearing on Form B; Yen to Scrap It

Number of name bandleaders have within the past week expressed the desire to meet with James C. Petrillo and his American Federation of Musicians' executive board, to present in their own way the effect the union's Form B will exert on them if it is continued. It's rumored that steps will be taken within the next few days to satisfy the maestros' desire for a hearing.

Form B, under which leaders are employes and subject to the earnings limitation of the $25,000 law, is now beginning to really frighten some of the top-grossing maestros. Some of them, it's pointed out, will reach the $67,200 gross limit before half the year is over; likely after that figure is reached leaders will have no alternative but to quit for the year, and, since they cannot hold musicians without salary, and cannot pay them without work, many sidemen will be forced out of jobs.

Putting such expensive bands out of business will, in turn, work hardship on the entire industry. The name outfits are the pegs on which the band business as it's known today is fastened. For every top band forced into retirement a couple small bands will follow. Just as with films, the b.o. bands frequently set up and preserve a buyer's margin of profit, enabling the booking of less effective groups. That holds true in theatres, one-nighters, locations.

Another report that cropped up during the week is to the effect that Petrillo is considering placing a group of the biggest outfits outside the effects of Form B, which would make them employes, responsible for their own social security and Victory tax payments, but free to earn as much as possible. They wouldn't come out with much more net, probably, because of the new tax rates but at least they would be able to work without interruption.

During the meeting last week (1) between Petrillo, his executive board, and representatives of the band agencies, it was agreed by all hands that none would reveal the subjects of the discussion, which included Form B, among other problems.

Big Robbery

Bob Spangler, drummer for Abe Lyman's orchestra, was the victim of one of those, 'how could they get away with it' robberies last week. Some one walked off with his drums, parked on the bandstand in the N.Y. Lincoln hotel's Blue Room.

He's been hammering a borrowed set of skins since, having been unable to buy a new set yet. Like a lot of other things in these war times, they're hard to get.

MAX ADKINS PREFERS REGULAR ARMY CALL

Pittsburgh, Feb. 9.

Max Adkins, conductor of house orch at Stanley, last week turned down a chance to go into official U. S. Navy band with chief petty officer's rating because it would have meant a six-year enlistment, and has elected instead to await regular army call via the draft, which he expects within the next month or so. Adkins, clarinetist-arranger, was formerly at WCAE before getting maestro berth at WB deluxer.

Reported that when he leaves for the service, Adkins will be replaced at Stanley by Maurice Spitalny, radio and dance band leader locally, and a brother of Phil and H. Leopold Spitalny. Spitalny was one of the local musicians mentioned for the berth couple of years ago when Adkins landed it.

Clear Jukebox Distrib Of Blackmail Charge

Cleveland, Feb. 9.

Leroy Robinson, jukebox distributor, was exonerated of a blackmail charge last week in connection with a series of mysterious cafe bombings that have not yet been solved. He had been accused of threatening Sam Pinkus, nitery owner, when latter allegedly refused to install a Robinson jukebox.

Pinkus' spot was bombed twice. One blast of dynamite ripped off the front of the cafe and shattered windows upstairs, endangering lives of the proprietor's children in their bedrooms. Although witnesses testified that Robinson had threatened to blow up the place if any rival's jukebox was installed, the judge ruled that 'no casual connection was shown between the statements of Robinson and the bombings' and dismissed the case.

Francis Kepner, femme road manager with Bob Allen's band, enlisted in the WAVES.

LYMAN LOSES DECISION IN 2D SUIT VS. ROSE

Abe Lyman lost his second round in N. Y. supreme court Wednesday (3), when Justice J. Sidney Bernstein decided Lyman was not entitled to judgment from Billy Rose for alleged breach of contract arising from Lyman's dismissal by Rose from the Barbary Coast at the N. Y. World's Fair.

Construction of the phrase 'run of the show' was the main issue in the controversy. Lyman charged that Rose breached his contract in dismissing the orchestra from the Barbary Coast production. Lyman contended that despite the fact that Billy Rose closed down the 'high class production,' he continued to operate a beer garden at the same location. Justice Bernstein, however, ruled that the issues had already been decided in Rose's successful action against N. Y. Local 802.

Originally, Rose had deposited a certified check for $10,000 in escrow with N. Y. Local 802 of the American Federation of Musicians, after the local had decided in favor of a complaint by Lyman. An appeal was undertaken by Rose to the AFM, and then Rose sued Local 802 for return of the $10,000, with the N. Y. supreme court returning a judgment in favor of Rose. Following this defeat, Lyman, acted for himself and his orchestra.

Gray Complains Vs. Tooter For Jumping to James

Glen Gray has charges on file with the American Federation of Musicians against trumpeter Jimmy Campbell for breach of contract. Campbell left Jimmy Dorsey several months ago to go with Gray's Casa Loma outfit, signed a contract, and later jumped the binder to join Harry James.

Gray complains that Campbell advised him he wanted to leave the band and get out of the business entirely. He went so far as to sign a letter stating he wasn't going to shift to another outfit. Later he turned up in California with James.

Inside Stuff—Orchestras

Teddy Powell's arrangement for a release from Consolidated Radio Artists, made a few weeks ago, has been revised again. Under the new plan, Powell is obliged to pay an unnamed sum as a down payment and pay an additional amount out of future earnings. Joe Glaser, his manager, is obliged to guarantee the unpaid balance. Originally the deal included no cash down, entailing only weekly payments.

While he has not been signed to a contract, Powell is being booked by Music Corp. of America. He begins his first date this Friday (12) at the Earle theatre, Philadelphia, a date MCA did not book, and follows with three days (19-22) at the Met theatre, Providence, R. I.

Trusteeship of the fund to support late Bunny Berigan's two children has been transferred to Harry Moss, Music Corp. America booker, and Bob Christenberry, head of the Astor hotel, N. Y. Shift was occasioned by the entry into the Army, as a major, of William Farnsworth, attorney for several bands, who had been handling the fund.

Money pool, set up by various bandleaders about six months ago following Berigan's death (he was trumpeter-bandleader), has hovered consistently around $3,500, bolstered by occasional contributions.

It took three days to find a tenor-sax for the sweet swing group from the National Symphony orchestra which played the Birthday Ball at the Washington hotel in Washington. Every professional musician was employed on Jan. 30, and that includes those who work for the Government and make music as a sideline. Birthday events used 186 musicians, travel and local. Had one of the theatre musicians gotten sick that night, there was no chance for a replacement. Local 161 is taking them in as young as 16 if they measure up on musicianship.

Duke Ellington is conceded the top spot each year in a band poll conducted by the Pittsburgh Courier, nationally circulated Negro newspaper. About a year ago he was given the title of 'All-Time King' and excluded from the annual popularity race, to give other Negro bands a chance. Voters are asked not to back him. Lionel Hampton won this year's poll, concluded last week.

Lionel Hampton, whose band has been taking a few days' vacation, joined Duke Ellington's orchestra for two days at the Central theatre, Passaic, N. J., end of last week. Hampton obligingly filled in as drummer for Sonny Greer, who is seriously ill.

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, Feb. 1-7, from 5 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
Brazil—†'Saludos Amigos'	Southern	34
I Had Craziest Dream—†'Springtime'	BVC	27
Moonlight Mood	Robbins	25
Roseann of Charing Cross	Shapiro	24
Please Think of Me	Witmark	24
You'd Be So Nice to Come Home To	Chappell	24
I've Heard That Song Before—† Yth on Parade'	Mayfair	24
There Are Such Things	Yankee	22
Weep No More My Lady	Dorsey Bros.	21
Why Don't You Fall In Love With Me?	Harms	20
Three Dreams—†'Powers Girl'	Remick	20
I Just Kissed Your Picture Goodnight	Crawford	18
That Old Black Magic—†'Star Spangled Rhythm'	Famous	15
*I'm Getting Tired So I Can Sleep	Army	15
Don't Get Around Much Anymore	Robbins	15
A Touch of Texas—†'Seven Days Leave'	Southern	14
Moonlight Becomes You—†'Road to Morocco'	Famous	14
Taking a Chance on Love—†'Cabin in Sky'	Feist	13
Slender, Tender and Tall	Leeds	13
For Me and My Gal—†'Me and My Gal'	Mills	12
My Dream of Tomorrow	Santly	12
It Can't Be Wrong—†'Now Voyager'	Harms	11
When the Shepherd Leads the Sheep	BVC	11
There's a Ray of Sunshine	Lincoln	10
Someone Else's Sweetheart	Shapiro	10
Take It From There—†'Coney Island'	Miller	10
Constantly—†'Road to Morocco'	Paramount	8
I Don't Believe in Rumors	BMI	8
It's Getting the Best of Me	Ambassador	8
When the Lights Go on Again	CLP	8
Goodnight Little Angel	Wells	8
Hey Good Lookin'	Chappell	7
As Time Goes By	Remick	7
This Is Army, Mr. Jones—*'This Is Army'	Army	7
Sentimental Feeling	Broadway	7
Hip Hip Hooray	Robbins	7
I Wish, I Wish, I Wish	Marks	7
Rosie the Riveter	Paramount	7
Daddy's Letter	Berlin	6
Begin the Beguine	Harms	6
There Will Never Be Another You—†'Iceland'	Morris	6
Canteen Bounce	Marks	6
That Soldier of Mine	National	5
Blue Skies	Berlin	5
Manhattan Serenade	Robbins	5
Why Don't You Do Right	Mayfair	5
Mr. Five By Five—†'Behind 8 Ball'	Leeds	5
Can't Get Stuff In Your Cuff	Dorsey Bros.	5
Old Man Romance	Witmark	5

*†Filmusical. *'This Is the Army' publishing subsid.*

Announcing Our Removal to
1619 Broadway, New York
National Music Corp.

Presenting Another Big Hit!

DON'T CRY

And Our Current Popular Ballad

THAT SOLDIER OF MINE

NATIONAL MUSIC CORP.
1619 Broadway, New York Circle 6-4725
WALTON GOLDMAN, Pres. SID LORRAINE, Gen. Mgr.

Band Bookings

Lawrence Welk, Feb. 17, Indiana Roof, Indianapolis; 26-March 25, Roosevelt hotel, Washington, D. C.

Ina Ray Hutton, Feb. 19, Kenosha theatre, Kenosha, Wis.; 20, Trianon B., Chicago; 21, Aragon B., Chicago.

Mitchell Ayres, Feb. 14, Valley Arena, Holyoke, Mass.; 16, Maryland theatre, Cumberland, Md.; 17, Met theatre, Morgantown, W. Va.; 19, U. of Cincinnati, Cinn.; 20, Shoreland hotel, Chicago; 21, Sunset Terrace, Indianapolis; 23, week, Tune-Town B., St. Louis.

Bobby-Byrne, Feb. 24, U. of Alabama, Tuscaloosa; 26-27, U. of Tennessee, Knoxville.

Glen Gray, Feb. 16-18, Palace theatre, Youngstown, O.; 19, week, Circle theatre, Indianapolis; 26, four weeks, Sherman hotel, Chicago.

Woody Herman, Feb. 26-28, Pacific Square Aud., San Diego, Cal.

Louis Jordan, Feb. 18, week, Loew's State theatre, N. Y.; 25, week, Adams theatre, Newark, N. J.

Stan Kenton, Feb. 15, Masonic Temple, Toronto, Can.; 16, Aud., Peterboro, Can.; 17, Arena, London, Ont., Can.; 19-21, Lyric theatre, Bridgeport, Conn.; 26-28, Met theatre, Providence, R. I.

Johnny Long, Feb. 24-25, Poli theatre, Waterbury, Conn., 26-28, Lyric theatre, Bridgeport, Conn.

Charlie Spivak, Feb. 15, Palomar B., Norfolk, Va.; 17, Colonnades, Washington, D.C.; 18, week, Hipp theatre, Baltimore; 26, week, Riverside theatre, Milwaukee.

Jerry Wald, Feb. 16-18, Palace theatre, Columbus; 19, week, Oriental theatre, Chicago; 26, Women's Club, Evanston, Ill.; 27, Iowa State C., Ames; 28, Skylon B., Sioux City, Ia.

Band Reviews

GUS STECK ORCH (7)
Liberty Room
Hotel Douglas, Newark

Current Gus Steck combo is a smaller edition of the 12-piece band which was a feature during the last four years of The Brook, smart Summit (N. J.) supper club which shuttered three weeks ago. Manager Robert K. McMichael of the Douglas, formerly major-domo of the Hotel Lincoln, N. Y., gave Steck the nod in opening the new Liberty Room Friday (5), which now has a weekend band policy (Friday and Saturday) and may expand to a full week if the room proves a draw. Steck also fronts the studio band of WAAT, which is located in the Douglas building. Station airs a 15-minute program from the Liberty Room.

Orch is geared for smooth dancing tempo and combines three saxes, bass fiddle, piano, drum and trumpet into a well-knit unit. Band is briskly paced and arrangements are attractive. Vocals are warbled okay by one of the saxers.

Crew fits neatly into this small room. *Jona.*

DON RENALDO QUARTET
With Gloria Mann
Frank Palumbo's, Philly

One of the most talented cocktail units in town is this four-man jive aggregation put together by Don Renaldo. Each member of the unit has had a varied experience with name bands.

Maestro Renaldo plays a hot and sweet fiddle as well as working on the bongos for the Latino rhythms. Nick Fanttazzi pushes the groan box; Romeo Delmonico is the bass, with Al Avayou doubling between the piano and the mike for south-of-the-border lyrics. Not the least talented member of the troupe is blonde, personable Gloria Mann, who's solid with the yankee-brand of jive. The gal has a husky voice and plenty of bounce. *Shal.*

Al Marsico continuing indefinitely at Nixon Cafe, Pittsburgh, completes four consecutive years at same spot next month.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. There Are Such Things (11) (Yankee)...Tommy Dorsey.....Victor
2. Craziest Dream (10) (BVC).....Harry James .....Columbia
3. Moonlight Becomes You (7) (Famous)....Bing Crosby ..... Decca
4. Brazil (3) (Southern) ..... Jimmy Dorsey ..... Decca; Xavier Cugat .....Columbia
5. I Heard Song Before (3) (Morris).....Harry James .....Columbia
6. Why Don't You Fall Love (13) (Harms). Connee Boswell .....Decca; Dick Jurgens .....Okeh
7. Why Don't You Do Right (2) (Mayfair)...Benny Goodman...Columbia
8. Dearly Beloved (12) (Chappell)..... Alvino Rey .....Victor; Glenn Miller.....Victor
9. Moonlight Mood (1) (Robbins).....Kay Kyser .....Columbia
10. Mr. Five by Five (15) (Leeds)..... Andrews Sisters.....Decca; Freddie Slack.....Capitol

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

There'll Never Be Another You (Mayfair)...Sammy Kaye .....Victor
Touch Texas (Southern) .....Freddy Martin .....Victor
So Nice Come Home To (Chappell)..... Dinah Shore .....Victor; Dick Jurgens .....Okeh
Can't Get Out Mood (Southern)..... Kay Kyser .....Columbia; Freddy Martin .....Victor
If I Cared Little Less (Feist).....Inkspots .....Decca
For Me, My Gal (Mills)..... Shep Fields .....Bluebird; Russ Morgan .....Decca
Star Spangled Banner (Miller).....Elton Britt .....Bluebird
Please Think Me (Witmark)..... Judy Garland .....Decca; Guy Lombardo .....Decca

Cleve. Group Asks Patrons If They Want Metopera

Cleveland, Feb. 9.

Worried whether gas rationing might cut down its take, local subsidizers of the Metropolitan Opera Co. are polling all its regular sponsors for opinions on whether or not there should be another opera season at civic auditorium this spring. Majority of votes received so far have been on the affirmative side. Northern Ohio Opera Assn., which backs Met's annual appearances, has never yet had a deficit that forced sponsors to dig into their own pockets.

Hit by a severe war-time loss of revenue in the way of conventions, the city's 14,000-capacity auditorium had its staff slashed by the mayor as an economy measure. Herb Buckman, the hall's manager, and a number of the employees were laid off. Auditorium before the cuts were made cost $1,000 daily to operate.

On the Upbeat

Continued from page 32

ago with Joe Rines, blue net musical director. Kelly leads Dixieland clinkers.

Abe Lyman will augment his new band for its first date at the Strand theatre, N.Y., opening late in April. He is to add four fiddles to his present four. Lyman is at the Lincoln hotel, N.Y.

Alvino Rey's orchestra wound up its chore in 'Cross Your Fingers' at Universal and pulled out for a tour of the Pacific northwest before moving into the Hotel Pennsylvania, N. Y.

Bill MacKrell, Pittsburgh saxman formerly with Lang Thompson band and more recently with Jack Teagarden, has joined Shep Fields outfit.

Maurice Spitalny, Pittsburgh maestro, seeking a replacement for his featured male vocalist, Dick Ross, who goes into the Army Air Force as flying cadet shortly.

INDIANAPOLIS PROPOSES TAX TO SUPPORT SYMPH

Indianapolis, Feb. 9.

A bill which would put the Indianapolis Symphony orchestra on a solid financial footing by requiring an additional levy on the school city and civil city tax rates has been introduced to the state House of Representatives, now in session here.

The bill calls for an increase of an additional half cent on each of the two rates, to raise an estimated $50,000 annually for the support of the orchestra. It would require the orcehstra, in return, to play special programs for the city's school children and other 'popular concerts at low prices' for the general public.

Arguments advanced by sponsors of the bill point up the value of the orchestra in the cultural training of children and its need of public support to survive war-time strain, which forced cancellation of a long eastern tour because of travel restrictions and cut home attendance due to gasoline rationing.

OPA Relaxes Ruling On Price Markings

Major record manufacturers do not have to obey (by May 1) a recent Office of Price Administration ruling that record jackets, album covers, etc., must clearly carry ceiling prices. OPA, in an amendment to the ruling which required such price posting by May 1, 1943, states that due to the heavy stock of envelopes already printed which do not carry the price notifications, the companies can exhaust the latter before using the price-markings.

Original order applied only to recordings manufactured before Nov. 13, 1942.

Cozy Harris draws piano assignment at Pittsburgh's newest nitery, Nut Club, which Mercur Bros., who ran a nuttery at Miami Beach for couple of seasons, are operating.

Authentic New Latin Hits

KNOCKOUTS—BOTH IN SPANISH AND ENGLISH!

OYE EL CARBONERO
The Charcoal Man

TUMBANDO CAÑA
When They Cut The Cane In Cuba

PARE COCHERO
Go Easy, Taxi

EL MUERTO SE FUE DE RUMBA
The Ghost Got Up and Danced

EDWARD B. MARKS MUSIC CORPORATION • Radio City • New York
Frank Hennigs, Gen. Prof. Mgr.

Army's Pop Music Project Will Debut 1st Songs Feb. 25 on M.O.T. Program

New pop music project sponsored by the Special Services Division of the War Department, and designated as the 'Army Song Bag' is now expected to tee off on the March of Time radio program Feb. 25. Choice of songs to be used on inaugural program are now being made by an advisory committee of authorities on popular music, who each month will be sent a group of songs by the War Department, from which they'll make their Army hit parade recommendations.

List of tunes from which the experts will select six songs for the initial stanza which they feel will be most helpful to the fighting boys in relieving strain and fatigue have been grouped as follows:

1. (Ballads and jingles, with two to be selected): 'I Had the Craziest Dream,' 'When the Lights Go on Again,' 'You'd Be So Nice to Come Home To,' 'Moonlight Becomes You,' 'Dearly Beloved,' 'Blue Skies,' 'Stardust,' 'Let Me Call You Sweetheart' and 'I'll Get By.'

2. (Marching songs, with four to be selected): 'This Is the Army, Mr. Jones,' 'Praise the Lord,' 'There's a Star Spangled Banner Waving,' 'I've Got Sixpence,' 'Bless Them All' and 'Move It Over.'

The committee is also invited to make additional recommendations of songs they think should be sent to the soldiers.

Army decided on the launching of its own hit parade after becoming convinced that a singing army is a fighting army.

War Song Contest

That the U. S. tunesmiths have thus far failed to produce a stirring patriotic number for World War II was again admitted by the joint announcement last Sunday (7) by Samuel Chotzinoff, manager, NBC Music Division, and Mrs. Guy Patterson Gannett, president National Federation of Music Clubs, of a nationwide contest to obtain a patriotic song of outstanding merit. The sponsors feel that that the right song coming now would hypo public morale and aid the nation's war effort.

Judges of the contest, which will be sponsored by NBC and the NFMC, are: Leopold Stokowski; Fred Waring; Lawrence Tibbett; Maj. Howard Bronson, music officer, Special Service Division of the War Dept.; and Ernest LaPrade, musical research director, NBC. The winning piece will receive a world preem over the NBC web during National Music Week, May 2-8, 1943, and the composer will have his music published on a royalty basis by the Mills Music Co., if the manuscript has sufficient merit.

NEW BILLING

Albany, Feb. 9.

Miller Music, Inc., N. Y., has changed its name to Miller Music Corp., according to papers filed here with the Secretary of State.

Attorney Julian T. Abeles of N. Y. did the filing. Nothing more than a change of name was involved.

British Best Sheet Sellers

(Week Ending Jan. 7, 1943)

London, Jan. 7.

Sunshine	Southern
Love Is Song	C-C
Moonlight Becomes You	Victoria
Praise Lord	Wood
White Christmas	Victoria
Question & Answer	Lefleur
My Devotion	C-C
Always In Heart	Feldman
Jingle Jangle	Chappell
Pennsylvania Polka	F-D-H
Only You	Maurice

NAPA INSPIRES NEW COPYRIGHT AMENDMENT

The National Association of Performing Artists has had introduced for it in the House of Representatives another bill seeking to amend the copyright act so as to give recognition to musicians and other interpretive artists in the matter of recordings. A similar bill was dropped in the House hopper at the previous session of Congress.

According to the intent of the NAPA's proposed amendment, the recording artist would have a property right in his performance.

Fred Fisher's $11,638 Estate to His Widow

Fred Fisher, songwriter and music publisher, who died Jan. 14, 1943, left his entire estate to his widow, Mrs. Anna Fisher, of 25 Central Park West, N. Y., according to probate papers filed in Surrogates Court. The estate, it is indicated by the papers, amounts to $11,638 gross, with debts totaling $3,901.

Included among the assets of the estate are 51 shares of stock of the Fred Fisher Music Co., Inc., valued at $2,000; loans due from that company amounting to $4,328; musical compositions by Fisher valued at $5,000, and varying amounts of royalties earned due from Feist, Witmark and Mills Music.

Harry Fox to Coast

Harry Fox, agent and trustee for music publishers, leaves for the Coast Friday (12).

It will be his annual round of the film studios and west coast transcription manufacturers to discuss music licensing problems.

Lara Tune Tops Mexico

Mexico City, Feb. 9.

Mexico's No. 1 pop song, by Agustin Lara, is 'Cada Noche un Amor' ('Every Night a Love'). Tune topped the lists over a period of three months on radio, screen, stage, niteries and jukeboxes, according to Mexican Union of Authors, Composers and Publishers of Music (Sacem).

Runnerup pop song during this period was 'Destino' ('Destiny'), by Armando Dominguez.

Music Notes

Gene de Paul and Don Raye arranging the score for 'Broadway Melody of 1943' at Metro after completing five new tunes.

Pinky Tomlin and Harry Tobias cleffed 'My, My, Ain't That Somethin'' for 'Stormy Weather' at 20th-Fox.

Harry Akst and Sammy Cahn wrote two songs for Hunt Stromberg's 'Lady of Burlesque,' with Arthur Lange doing the score.

Walter Samuels and Saul Chaplin cleffing six songs for 'Two Senoritas From Chicago' at Columbia.

Herbert Stothart finished composing score of 'The Human Comedy' at Metro.

Bernard Kaun draws orchestration task on 'Mission to Moscow' at Warners.

Jimmy McHugh and Herb Magidson writing an untitled song for Deanna Durbin in 'Hers to Hold.'

Erich Wolfgang Korngold doing the background music for 'Devotion' at Warners.

Edward Kay and Eddie Cherkose doing songs and background music for 'Casa Manana' at Monogram.

Republic acquired film rights to official Merchant Marine song, 'Heave Ho,' written by Lieut. Jack Lawrence.

Harry Warren and Leo Robin are teaming up to write songs for 'The Girls He Left Behind' at 20th-Fox.

Daniele Amfitheatrof is composing the score for 'Dr. Gillespie's Criminal Case' at Metro.

Franz Waxman conducting 65-piece orchestra to record the score for 'The Edge of Darkness' at Warners.

Edward Kay assigned as musical director on 'Sarong Girl' at Monogram.

Arthur Lange directing his own musical score for 'Lady of Burlesque.'

Lew Pollack, Ray Gilbert and Kay Crothers teamed up on 'Do I Know What I'm Doing?' as the first song to be published by the new Boris Morros Publishing Co.

Jules Styne and Sam Cahn cleffed 'Plain Jane Doe' and 'You Did? I Did, Yes I Did' for 'Let's Face It' at Paramount.

Lennie Hayton winding up the scoring job on 'Best Foot Forward' at Metro.

Ethel Smith, the organist on 'Lucky Strike's Hit Parade' and 'All-Time Hit Parade,' has been contracted by Robbins Music Corp. to prepare two books on organ music.

Charles Newman and Lew Pollock cleffing five numbers for 'Jitterbug' at 20th-Fox.

Mose Gumble had most of the band leaders at his first luncheon in Hollywood this year.

ASCAP Sees BMI's 30% Rebate Proof That It Favors Owners, Not Writers

ASCAP's management and directors last week found cause for gloating in the announcement by Broadcast Music, Inc., that it would rebate 30% of its licensees' fees for the month of January. The action, declared the ASCAPites, served as cogent support for their recent contention to ASCAP writer-members that BMI's primary interest was to its stockholders and not to its affiliated writers and publishers.

For the past several months some ASCAP writers have advised ASCAP that BMI was seeking to have them turn over their new manuscripts to BMI-affiliated publishers, assuring these writers that they were free to do so under the terms of the government-ASCAP consent decree. The ASCAP management and legal staff have scouted this BMI interpretation of the decree as being baseless, while the ASCAP management itself had warned such writer-members that they could not expect BMI to look out for their best interests so long as that organization was owned by the licensee-broadcasters.

ASCAP's management, commenting on the 30% rebate, remarked last week that at last BMI has come out 'under its true colors' and that the ASCAP writers can see for themselves what their organization has been telling them right along.

Publishers' List Best Sellers

Week Ending Feb. 5

There Such Things	Yankee
Moonlight Becomes	Famous
Heard Song Before	Mayfair
Why Fall in Love	Harms
Lights Go On Again	CLP
Craziest Dream	BVC
Me and My Gal	Mills
Star Spangled	Miller
Nice To Come Home	Chappell
Roseann of Charing	Shapiro
As Time Goes By	Remick
Getting Tired So Sleep	Army
Army Air Corps	Fischer
Brazil	Southern
Moonlight Mood	Robbins

RINGLING-AFM ROW HEALED; EVANS BACK

Squabble between Ringling circus and the American Federation of Musicians has been ironed out. Merle Evans, bandmaster with the outfit for almost a quarter century, and who was pulled out of the show with the band last spring in N. Y. (AFM wanted scale raised), is returning. He starts rehearsals in Sarasota, Fla., March 15. Show is opening in N. Y., April 10 for six weeks.

Evans has been a music professor and bandmaster at Hardin-Simmons U., Abilene, Tex., ever since being forced out of the big top. Friends thought he would remain in that post whether or not the circus' union trouble was smoothed.

Martin's Pic, Tour Puts Owens in Grove

Hollywood, Feb. 9.

Freddy Martin is taking time out from his engagement at Cocoanut Grove early next month to make a picture and fill some theatre dates. In his absence Harry Owens will come down from Frisco to fill the six to eight-week period.

Owens will then move his Hawaiians back to the St. Francis in Frisco, where they have been ensconced for the past eight months.

'It's Like 15 Other Songs'

Paramount Pictures and Famous Music last week filed answers in U. S. district court to an infringement suit over the song, 'Kiss the Boys Goodbye,' from the film of the same name, by stating it is similar in many respects to some 15 other published songs, including 'Beautiful Ohio.'

Emmerich Kalman, composer of 'Huete Nacht Hab Ich Getraumt Von Dir,' charges it was infringed upon.

Bronislau Kaper composing the score for 'A Guy Named Joe' at Metro, with Johnny Green directing the music.

JACK ROBBINS' MEXICO GOODWILL MUSIC IDEAS

Mexico City, Feb. 9.

Arranging for the national distribution in Mexico of songs and music of an educational value, and for the building up of public morale in these wartimes, is an objective of his visit here, announced Jack Robbins, head of the Robbins-Metro music interests.

Robbins opines that as music is an international language this idea of distributing educational and morale stimulating songs of proven worth, not only in the U.S. but in several other countries, should be a winner in further strengthening the good will bonds between the Americas. He plans to spend about six weeks in Mexico, most of that time here.

Robbins is conferring with No. 1 Mexican music publishers and distributors, musicians and radio station operators, as well as with some leading nitery impresarios. He is renewing acquaintance with several Mexican musicians, among them Jorge Negrete, topflight stage, radio and pic singer and actor, whom he helped to put over in the U.S.

He has not decided about establishing a Mexican subsidiary of his interests as he did in Cuba. Robbins declared that he is much impressed with the great amount of good and pleasing music, particularly that of the 'bolero' type, that Mexico produces.

Miller presents

Coming up strong—headed for the No. 1 Spot

TAKE IT FROM THERE

from 20th Century-Fox's Technicolor Picture, "Coney Island"

Lyric by Leo Robin

Music by Ralph Rainger

Approved by top radio artists

DON'T YOU CRY FOR ME

Music by Edward Ross

Lyric by Nelson Shawn

A Solid Hit by 3 Solid Writers—De Rose - Parish - Donaldson!

NEVER A DAY GOES BY

Words and music by Peter De Rose, Mitchell Parish, Walter Donaldson

Harold Wald, *Prof. Mgr.* • George Dalin, *Ass't Prof. Mgr.*

MILLER MUSIC, Inc. 1629 Broadway New York

Cleve. Nitery Men Form Group to Police Clip Joints; 'Rate' Other Spots

Cleveland, Feb. 9.

To spike the guns of the WTCU and bluenoses trying to dry up Ohio, nearly 300 cafe men, hotel operators and nitery owners last week formed the Beverage Control Council as well as a plan to wipe out obnoxious clip joints.

J. A. Fetterman, executive director, said its first move will be to rate all liquor dispensaries in three classifications, A, B and C.

From the legal viewpoint, as Fetterman admitted, no owner of a drinkery can be forced to display his rating sticker on his front window. Council intends to enforce cleanup policy through an educational and advertising campaign in newspapers, pointing out that spots with A and B stickers are the best, safest places to patronize.

Although the Beverage Control Council will not act as a stoolpigeon in tipping off state liquor board agents as to violators, Fetterman said it will unofficially police all bars in northern Ohio. Any cafe proprietor stiffing servicemen or over-selling defense plant workers or breaking curfew laws will be called upon and warned by a BCC representative. If the clipper doesn't change his tune after being reprimanded, it is gently hinted, anything and everything might happen to him.

Bill is being introduced in Ohio legislature that may further pacify the drys by putting into effect liquor ration books. Under this proposed reform each bookholder could buy a maximum of a quart of whiskey per week. Hotel and nitery men are rooting for the bill, since it would force every drinker over 21 to buy a two-bit identification card specifying his age. Latter clause would solve many local headaches by stopping the 'teen-age rug-cutters from crashing night spots that don't want them.

Detroit Nitery Operator Held for Illegal Voting

Detroit, Feb. 9.

Charlie (Billie) Shaw, owner of the Barbary Coast night club here and former Canadian boxing champion, was arrested last week on charges of illegal voting. The case against him not only has resulted in his being haled into court, but in the State Liquor Control Commission giving him two weeks to dispose of his nitery on the grounds that he could not legally obtain a license to operate it ,since he is not an American citizen.

Shaw, a former bantam and welter champ of Canada, who also made a fistic reputation in this country, has lived here for nearly 18 years, admitting in court that he voted most of them. He insisted that he thought it was okay, since he had gotten his first citizenship papers.

Mystery of how he got his liquor license without being a citizen was cleared up when he explained he was a friend of the late Gov. Frank Fitzgerald, who had called up the commission and told them to give Shaw the 'next Detroit opening.' Shaw insisted he never was questioned on citizenship and never knew it was a requirement.

Amy Arnell, vocalist with Tommy Tucker's orchestra, took a screen test for Metro Thursday (28) in N. Y.

Blue's Blowout

Hollywood, Feb. 9.

Renewal of Slapsie Maxie's floor show license by the Police Commission recalls the classic crack made by Ben Blue when he appeared before the commish to protest suspension of the license, which forced closing of the night spot for two weeks. When asked by one of the commissioners whether he thought certain lines used in the show were off-color, he replied that he didn't think so, but that the commissioners might because their minds were dirty.

The license was then suspended.

'Censor Direction NG,' Defends Toledo Burley

Toledo, O., Feb. 9.

Widely quoted (or misquoted) statement of George Jaffe, owner of the Casino, Pittsburgh burlesque house, that he sends a man to Toledo to censor the shows before they come to the Casino ('Variety,' Jan. 26), and that 'Toledo is wide open' (Pittsburgh paper), is all a mistake, according to Bill Collins, manager of the Capitol, Toledo's only temple of take-it-off.

Collins pointed out that his house is a member of the Midwest Circuit, while the Casino is a member of the Hirst loop. So Jaffe 'couldn't' have been referring to Toledo. He might have meant the Grand in Canton, O., also a member of the Hirst circuit, and much closer to the Smoky City, Collins suggested.

It all started when Safety Director George E. A. Fairley, of Pittsburgh, issued a white paper on the subject of stripteasers in his city, the high point of which was that henceforth all peel queens appearing at the Casino would have to wear pants. According to published quotes, Jaffe told Colonel Fairley:

'Pants have nothing to do with the prosperity of my show. Look at this (business of producing a script that looks like a cub reporter's story after the city editor gets through with it). We send our own man over to Toledo to censor the shows and look at all the lines he marked out on the show that's coming next week. They can say this, and they can't say that, and they'll have to cut this out...because we cater to women.'

Collins, saying it was all a terrible mistake, added, not without a touch of pride, 'we cater to women here, too.'

P. S.—Local officials have not objected to the Capitol's policy.

2 Chi Nabes Get Vaude

Chicago, Feb. 9.

Two neighborhood picture theatres here have added one and two-day vaudeville bills with a view to extending the policy should it prove popular and profitable.

Houses are the Lincoln, a Western Vaudeville Managers house in the old days, and the Empress, which housed Sullivan & Considine shows, both operated by the Van Nomikos circuit. Hal Lawrence is booking five-act bills in the Lincoln on Friday and Saturday and Sunday-only shows in the Empress.

USO Cast Changes

USO-Camp Shows, Inc., announces several cast changes in units now touring army camps in the south and west. Gloria Day, singer, exits from the 'Victory Sweethearts' unit, now in San Antonio, on Feb. 14, while Marsha Harris, dancer, bows out of the 'Merry-Go-Round' unit, on the same date. Latter show currently playing southern camps.

Chester Fredericks and Kay Wilson, comedy singers-dancers, who left Ray Herbeck's orchestra unit Feb. 1, have joined the 'In the Groove' show, now touring Texas camps. Howard Blane, singer, replaces Alan Leroy in the 'Hit the Deck' unit, now in the south. Ann Crosby, singer, out of 'Hullabaloo,' currently in Oklahoma, has been replaced by the Hilton Sisters.

Philly AGVA Seeks Group Insurance for Costumes

Philadelphia, Feb. 9.

The American Guild of Variety Artists is seeking to obtain a form of group insurance to protect its members from loss of costumes by fire.

In the past month two conflagrations have proved costly to Philly entertainers. When the Open Door Cafe was destroyed, all members of the cast lost their entire wardrobe. Last week a score of local actors lost costly costumes when fire swept the Hotel Rittenhouse.

Saranac Lake

By Happy Benway

Saranac, N. Y., Feb. 9.

It took Bobby Hatz, ex-NVA-ite and vaudevillian, from 1929 to 1933 to graduate from this colony. He's now a first class seaman with the Navy.

In from Boston, Walter Silverman transacted business downtown while here and took time out to greet his friends at the Will Rogers. He's an ex-Rogersite.

C. Westbrook Van Voorhis, announcer for the 'March of Time,' accompanied by his frau and daughter Nancy, paused to salute the gang and take skiing lessons at Lake Placid.

Juanita Elliott, ex-NVA-ite now fighting arthritis at her home in Buffalo, has written two new songs.

A. B. 'Tony' Anderson, ex-manager of the local Pontiac theatre and now manager of the State theatre, Tupper Lake, N. Y., kayoed the flu and is back in circulation.

New arrivals at the Rogers are Howard Levy, Loew's Fairmount, N. Y.; Joe Vileno, Loew's New Rochelle, N. Y., and Louis P. Goldshlag, formerly with the N. Y. Paramount and the Peekskill theatre, Peekskill, N. Y., all under the observation of Dr. George Wilson.

Harriet 'Tootie' Emerson, the 'baby' of the Will Rogers, up for suppers in the main dining room after a too-long bed routine. Looks like Tootie is due for mild exercise.

Among those flashing extra good reports are Horace Bentley, Goodie Holmes, Alice Van Ness, Walter Conley, Jerry Derene, Helen O'Reilly and Pop Harry Barrett.

(Write to those who are ill).

TAILOR TO MGR. OF ANDREWS

Sy Devore, N. Y. theatrical tailor, assumes position of road manager with the Andrews Sisters March 5. He will join the trio at the Orpheum theatre, Omaha.

Devore gives up active interest in Devore-Murray, Inc., but is retaining his interest in the business.

Jimmy Spitalny's schoolboy band in Pittsburgh disbanded with departure of the leader and two of his men last week for Army Air Force. Jimmy is the son of Maurice Spitalny.

Night Club Reviews

BLUE ROOM

(LINCOLN HOTEL, N. Y.)

Abe Lyman Orch (19) with Rose Blaine, Frank Conners; $2.50 minimum; cover $1 weekdays, $1.50 weekends.

Abe Lyman's new and modern band, reorganized a few weeks ago, has one feature that's surprising in view of the aim of most leaders recently for baritone voices. Lyman has picked up a fine tenor, Frank Conners, to do ballads with his capable musical band, and the effect is startling, and highly acceptable, since Conners exhibits a trained voice that should carry him far.

Lyman's outfit is strictly modern, working from good arrangements. Perhaps the only fault that can be found is that it has no particular style, which probably stems from the fact he has several arrangers and hasn't yet reached a groove. Staffed by exceptionally good men (Sid Weiss on bass, for example), the outfit is unquestionably the best the standard maestro has ever constructed, and in these times it should, with the invaluable aid of the Lyman reputation, be a pushover to sell.

As usual, Lyman includes four fiddles in the personnel, in addition to five sax, three trumpets, two trombones, four rhythm. Strings are used nicely enough, perhaps not frequently enough, but they're there on ballads, and the effect is good. Reeds and brass are clean and of good tone, and the rhythm group provides smooth and danceable tempo. Lyman is his usual genial self on and off the stand.

Rose Blaine, who's been with the leader for some time, still sells her rhythm melodies with dispatch, doing a better job since she's backed by a better band. *Wood.*

Greenwich Village Inn

NEW YORK

Cross & Dunn, Blair & Dean, Nan Huston, Maria Louisa Lopez, Chorus (9), Irv Carroll's Orch; $2.50 minimum.

This downtown spot recently took itself a shot of b.o. vitamins via the booking of name personalities. Benny Fields teed off that policy and now Cross and Dunn, one of the crack comedy-song teams in show business, are holding the fort. The best answer to the results of policy was in the big attendance for the midnight performance Friday (5), opening night, when the weather was hardly conducive for customers to venture out.

This is both a nice and established room in the Village, and it's serving up a neat brand of entertainment for a downtown spot. Mildred Ray gets the credit for a clean-looking a nicely paced production job.

As for the b.o. draught, that's all to Cross and Dunn's credit, currently celebrating their 10th anni as a team. Plus keeping the cash register ringing, they keep the customers laughing. At this catching, they were forced to run through virtually their entire repertoire of comedy specials before being able to tear themselves away. Newman Freres, who accomps at the piano, rates a nod for for his capable handling of the Inn's band as well through the team's numbers, most of them trickily arranged.

A nice little dance team, Blair and Dean, hold attention with acrobatic ballroom work. The girl is a looker and graceful terpser but she could enhance herself considerably via better costuming. Nan Huston sings for the line's routines and uncorks a mellow, likable voice. Maria Louisa Lopez is a Mexican firebrand, something of a throwback to Lupe Velez, who mixes up singing folk tunes with shrill whistling and somehow manages to hold her own with the patrons.

The chorus (9) has several routines and is nicely costumed in all. Their dances aren't difficult, except for dodging the mirrored pole in the centre of the floor.

Irv Carroll's band doubles for the show and the dancing, and is quite okay for both. *Scho.*

BLACKHAWK, CHI

Chicago, Feb. 4.

Gracie Barrie's Orch (14) with Paul Warner, Crawford and Caskey, Maurice Rocco; $1-$2.50 minimum.

Making her local debut as a band leader with Dick Stabile's outfit, Gracie Barrie is not only charmingly decorative as the band's front but wields the baton in an authoritative manner that belies the fact it is all new to her. Given a few weeks more in which to become accustomed to her new venture she should soon take her rightful place in the realm of orchestra leaders. Band still has no definite style, except that it leans to the swing side, and Miss Barrie gives it whatever color it has.

She also sings with the band and emcees. Instrumentation and personnel of the band remain intact. No replacement has been made for Stabile. During dinner the band is muted to a great extent with excellent results and later gets hotter. Featured in the outfit is Paul Warner, guitar-vocalist; Vincent Badale, jazz trumpet; Roy Hammerschlag, tenor sax; Andrew Fitzgerald, clarinet, and Bill Mustard, trombone.

In her own spot, Miss Barrie, smartly gowned and possessed of a sparkling personality, puts over 'Pack Up Your Troubles' with gag lyrics on Adolph, Benito and Tojo; 'I Had the Craziest Dream' and a cute version of 'Strip Polka.'

Maurice Rocco, boogie-woogie pianist, working on an elevated turntable platform, contributes several tunes such as 'Cow Cow Boogie,' 'Rocco Blues' 'Five By Five.' Was so well liked he had to respond to several encores.

Crawford and Caskey, dance team, do three numbers, opening with a tinkling musical comedy routine to 'Flapperette,' then a rhumba, and closing with their 'Dream Dance With Fred Astaire.' Were a hit. *Morg.*

GLASS HAT, N. Y.

(BELMONT-PLAZA HOTEL)

Kathryn Duffy Dancers (12) with Rita Roper, Gayle Robbins, Frances Kay, Sally Urban, Ginya Lynn, Murial Page, Dorothy Byrd; $2 minimum weekdays; $2.50 weekends.

The difficulty in getting male performers due to the draft has prompted the Belmont-Plaza management to dip into the s.a. field for its entertainment. The result is a modestly-budgeted show of all girls, a unit layout that's by no means sock, but, nevertheless, of sufficiently entertaining proportions to fill present-day needs.

Kathryn Duffy is the stager for this troupe, making its eastern debut with this date, and the unit is being billed as the Kathryn Duffy Girls.

The ever-present aura of girls, plus the entertainment when once the customers are inside the Glass Hat, compensate considerably for the lack of males. It's a 'party' type of show, one that's as close to family entertainment as could be possible in a nitery atmosphere.

Heading the layout is Gayle Robbins, nice-looking emcee, who, in addition to pacing the show, also does several songs on her own, doing well on both counts. Notable among the turns that she handles is the 'Maypole' number, in which the seven linegirls recruit seven male customers as partners in a 'contest' that achieves its comedy purposes.

Others who contribute notably to the show's divertissement are Ginya

(Continued on page 38)

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AGVA IN ECONOMY WAVE

Call Nitery Confab in Philly to Protect Health of Servicemen, War Workers

Philadelphia, Feb. 9.

Dr. Hubley R. Owen, Director of Public Health here, called a meeting for Thursday (11) of representatives of the army, navy, police, AFL and CIO unions, night spot owners, restaurant and hotelmen, psychiatrists, physicians, clergymen and all other interested parties to discuss the liquor situation in its relation to the health of war workers and servicemen. He originally considered a 10.30 p.m. curfew on liquor sales, but dropped the idea after Director of Public Safety James H. Malone said there was no need for such action.

Dr. Owen warned of an increase in tuberculosis, especially in war workers, and declared these individuals, 'working long hours and at top speed, are not resting when they should and are wearing themselves out by late hours and dissipation.'

Answering protests from hotelmens rep that curtailment of liquor sales would mean financial loss, Dr. Owen said:

'We realize that, but Hitler never spoke truer words when he said that dollars won't win the war.'

Dr. Owen also stressed the fact that niteries and taprooms were becoming the favorite meeting places for teen-age girls on the make for servicemen, pointing to reports from army and navy health officers of the spread of venereal diseases among uniformed men stationed here or visiting this city on leave.

Early Saturday morning the constabulary staged a raid on the Gay Nineties Cafe and arrested 49 persons, including many girls in their early teens. Police reported that 18 gobs who had contracted social diseases said they met the women in the club. A floor show was in progress when the raiders struck.

Blue Law K. O.'s Dancing

Philly police dug up long-forgotten city ordinance which forbids dancing after 1 a.m. and put a kibosh on early-hour terping of local swing-shifters last week. During the past month, the United Federal Workers have been holding weekly dances from 1 a.m. to 5 a.m. for swing shifters at Town Hall. More than 500 kids from Bendix, Budd's, Quartermaster's Depot and other war plants attended after knocking off work at midnight.

But last Thursday night police were posted at the hall and barred the way for the hundreds of dancers, telling them the dance was off. Darius Kline, national organization director of the UFW, protested to Walter Alessandroni, secretary to Acting Mayor Bernard Samuel, but was told 'nothing doing.' 'If there was trouble during one of your dances a Grand Jury could indict us for allowing dances at a time forbidden by law,' Allesandroni said.

Kline charged that the city 'winked' at dances held at all hours at niteries and private clubs and said that some latitude should be shown during wartime so that workers who can find no recreation in 'legal hours' might have some fun after their work.

3 N. Y. Niteries Sign Contracts with AGVA

Dave Fox, director of the N. Y. local, American Guild of Variety Artists, reports the signaturing of three additional N. Y. niteries to new contracts during the past week.

These include Le Ruban Bleu, the Zebra and the Arles.

PAULA'S ABOUT-FACE

Paula Lawrence who went from niteries (Ruban Bleu, etc.) to legit, starts doubling into La Vive Parisienne, N. Y. boite, Feb. 19.

Miss Lawrence is featured in 'Something for the Boys.'

Jack Archer, road manager for Woody Herman, was inducted into the army Friday (29) morning in California. His place with Herman hasn't been filled.

Borde's 'Funzafire' Into Hurricane, N. Y.

David J. Wolper, owner of the Hurricane, N. Y., has designated Al Borde to do the exclusive booking. Johnny King is Borde's rep to handle the Hurricane account.

The first booking under this new setup will be Benny Meroff's 'Funzafire,' which will go into the Hurricane as a unit, marking the first time that nitery has ever booked anything of that sort.

Niteries Under Street Level Would Be Nixed Under Pa. Proposal

Philadelphia, Feb. 9.

Philadelphia nitery operators have protested to their representatives in the Legislature against a proposed bill which would outlaw night clubs and cafes located under the street level.

The bill, introduced by Philly Representative Herman J. Tahl, was inspired by the Boston Cocoanut Grove fire. It would bar basement spots except in 100% fireproof buildings.

The cafe men claim that the legislation is discriminatory, pointing out that many bowling alleys, poolrooms and other places in which large numbers of people congregate are located below the street level and are not included in the bill.

Tahl's bill would also make it mandatory for spots to have at least one exit for each 50 seats and that no inflammable decorations be used.

SMALL-FINKLEHOFFE IN SACRAMENTO BREAK-IN

The Paul Small-Fred F. Finklehoffe vaudeshow headed by Ed Wynn breaks in at Sacramento, Feb. 26, and thence into the Curran, Frisco, March 1 for a run. At least six weeks have been booked and, like Finklehoffe's current 'Show Time,' now on Broadway, it will come east, although Small has ideas of first playing the northwest, thence into Texas and southwest territory following the S. F. and Los Angeles runs. The Biltmore will probably be the L. A. stand, as with 'Show Time,' when latter played there.

Wynn, Paul Draper, Jane Pickens, Moke & Poke, Billy Reyes, Dick & Dot Remy, Paul LaVarre & Brother, Adriana & Charlie are the other acts. Show costs around $8,000.

Jimmy Durante and Frank Fay were also mentioned for the show, but were never signed.

Small was to have done this vaude on his own but Finklehoffe became associated with him after being rejected for the service. It's reversed in 'Show Time' which Finklehoffe produced exclusively, with acts booked via Small, which, in effect, gave latter a 10% piece of the show. John Boggiano, owner with Nick & Arnold of the Versailles nitery, N. Y., is Small's principal backer in the new layout.

Incidentally, this makes the Small-Finklehoffe management the third outside producers for whom Wynn ever worked, the star usually being his own impresario. When he did 'Hooray for What!', for the Shuberts, he was guaranteed $3,500 against 50%; he got $5,000 a week, with 30 weeks' guaranteed money put up in escrow, from George White for a 'Scandals.'

While on the Coast, Small's N. Y. vaude agency is being continued by Jack Curtis, John Greenhut and Gloria Safier.

EDDIE ELKORT INTO ARMY

Chicago, Feb. 9.

Eddie Elkort, MCA cafe, band and vaude booker, is slated for the Army March 1.

Jack Bertell, MCA v.p. out of N.Y., was here for a week aligning a new setup to take up the slack when Elkort leaves.

SHELVEY IN 1ST OFFICIAL MOVE

Getting the green light from the representatives of the Associated Actors and Artistes of America, who were summoned into emergency session last week, Matt Shelvey, new national administrator of the American Guild of Variety Artists, set about putting into motion this week the machinery for a virtual complete overhauling of the local AGVA offices throughout the country.

Confronted with a financial situation that threatens AGVA's structure and which will likely decide the future of the vaude and nitery performers' union, Shelvey, who has stepped from the San Francisco local directorship into the national AGVA picture at one of its most critical periods in its three and-a-half years of existence, presented to the parent Four A's organization the program for survival, which embraces sweeping curtailments in the administration of all the AGVA locals in order to effect economies. The sweeping changes, it is felt, may result in the ax falling on a number of heads, but primarily the plan is to serve notice on the various locals, particularly those that are delinquent in the payment of its per capita tax to the national administration, that unless the whole setup is solidified and the locals contribute to its financial support, AGVA's days are numbered.

With Shelvey admittedly acknowledging that the current finances of AGVA are at a 'dangerous ebb,' and with the union already indebted to Equity and the Screen Actors Guild to the tune of $70,000, the Four A's has reportedly given the new national boss its blessing in the hopes that out of his plans will emerge a more self-sustaining body. In effect it's probably AGVA's last chance to get hold of itself, with the major responsibility falling on Shelvey. The latter replaces Walter N. Greaza, who saw AGVA through eight trying months while on loan from Equity, to which he returns on Friday (12) as assistant executive secretary.

3 National Reps

Initial step in Shelvey's rehabilitation program is the creation of three national field representatives—one for the east, one for the midwest and the third to serve on the Coast. To them will be entrusted the task of finding out the true conditions existing in the various locals, to determine where mismanagement exists and eliminate known extravagances. Essentially, however, the regional reps will issue an ultimatum to the various locals, only half of which are paying their way, that unless they conform with the capita tax regulations and turn over to the national office 35% of their income, the offending local will be eliminated and the area will be

(Continued on page 38)

AGVA's Amnesty Refusal to Violators Of Picket Line Stalemates L-E Solution

Complete breakdown of negotiations between the American Guild of Variety Artists and Leon & Eddie's nitery, N. Y., in the nearly fourth-months dispute over new contract terms, was disclosed Monday (8).

Demands of the nitery reps that AGVA extend general amnesty to L & E performers and all others who still are on AGVA's unfair list because they crossed the nitery picket line, or for other activities growing out of the strike, has precipitated the new stalemate. The new demands, relayed by the nitery reps to AGVA's negotiators over the past weekend, came just as the trade in general was expecting a cessation of hostilities, with only several minor concessions remaing a stumbling block to completion of negotiations.

Amnesty Clause a Surprise

The amnesty clause, which had popped up in the early attempts at a settlement but had subsequently been eliminated as a major issue, came as a surprise to Matt Shelvey, AGVA's new national administrator, and Dave Fox, N. Y. local director, the latter admitting 'we're right back where we started.' Shelvey, who has refrained from active participation in negotiations in order to first familiarize himself with the new setup, will now step into the picture and play a prominent role in future attempts to adjust the difference.

However, Shelvey put himself on record, along with Fox, that 'AGVA will never yield to the amnesty demand, because by so doing we will be relinquishing our authority over the control of the union's members.' Granting of the nitery's demand would mean the lifting of suspensions and reinstatement of about 40 members currently performing at the L & E spot or who were performing there at the time the strike was called. Several picket line violators are also involved, although a number have been reinstated following their appearance before the Four A's, among them Diosa Costello, who was fined $500 on charges of conduct 'unbecoming an AGVA member.'

Fox charges that the nitery owners, Leon Enken and Eddie Davis, had promised the performers they'de be cleared and removed from the AGVA unfair list if they crossed the picket line to work at the east 52d street spot. 'If we gave in, it would be tantamount to giving away our strongest weapon,' said Shelvey.

Pickets were removed from the nitery several weeks ago by the Four A's pending negotiations, but in view of the new impasse it was uncertain whether they'd be restored.

AGVA reps, including Shelvey, Fox, Florence Marston, of the Screen Actors' Guild, and William Feinberg, secretary of Local 802, musicians' union, will meet this week to map new action.

'Truth-Consequences,' Carol Bruce for N. Y. Roxy

Sam Rauch, booker of the Roxy, N. Y., set another important stage name for house this week via the booking of Ralph Edwards' 'Truth or Consequences' (NBC) for two weeks beginning Feb. 25. Film coupled with this show will be Jack Benny's 20th-Fox starrer, 'Meanest Man in the World.'

As an additional headliner for the same show, the Roxy has booked Carol Bruce.

Janet Reade, 33, Dies; Wed Former Pa-in-Law, Pat Rooney 2d Last Year

Washington, Feb. 9.

Mrs. Pat Rooney II, 33, nee Janet Reade, died suddenly Saturday (6) at the Hotel Washington where she had been staying with her husband.

Rooney has been appearing for the last month at Jimmy Lake's Gay Nineties club, and his wife has been a nightly attendant at his performances. On Thursday night (4) she complained of feeling ill and was obliged to go to the hotel. A doctor diagnosed her ailment as liver trouble. When Rooney returned on Saturday from a shopping tour he found her dying. She expired before an ambulance could arrive.

Pat Rooney, active in show business for 52 years, married the singer and showgirl last July 21 in Hoboken, N. J., following her divorce from his son, Pat Rooney III, also a performer, but now operating a chicken farm. Previously she had been married to Walter Batchelor, theatrical manager. Senior Rooney's first wife, Marion Bent, died in 1940.

Born Helen Rulon in Philadelphia she took the professional name of Janet Reade for a stage and short film career as a singer. She had been inactive professionally for two years. Body was placed in a vault here, with funeral services and cremation scheduled for a later date.

YACHT CLUB BOYS QUIT VAUDE FOR USO SHOWS

USO-Camp Shows, Inc., has set the Yacht Club boys for a series of camp show dates.

Quartet, comprising George Kelly, Charlie Adler (of the original team), and Rodney McLennon and Jim Brown, bowed out of the State, N.Y., vaude bill Monday night (7) to make necessary arrangements.

Jan Savitt orchestra booked for four weeks at Strand theatre, N. Y., opening some time in March.

WMC'S 'ESSENTIAL' RULE DOESN'T RUFFLE CAFE OPERATORS; ALREADY TRAINING FEMMES

War Manpower Commission's warning to nitery operators and employees under 38 to get into defense work or fight, regardless of dependency is not viewed with too much alarm on the New York nitery scene, although it's too early to determine what, if any, the effect will be.

Generally it's the feeling that just as other enterprises have survived the drain on manpower, so, too, will the niteries manage to find a replacement for every one who leaves for either defense work or the armed services. In the case of waiters, it's pointed out that already a number of spots are using women, and in some cases even women captains, without any noticeable slackening in the service, and that as far as the musicians are concerned, the problem is far from a new one and will probably be met as in the past.

Sundry hotels, like the Astor, in N. Y., for instance, are already breaking in femme hostesses (captains).

Sues to Curb West End Casino, N. J., as 'Nuisance'

Newark, Feb. 9.

Injunction to restrain operators of the swank West End Casino, Long Branch, N. J., from operating an amusement establishment so as to constitute a nuisance, was sought in Federal court here Wednesday (3) by Charles S. Guggenheimer of New York.

Guggenheimer, who owns the property adjacent to the nitery, charges in his complaint that he and his family live there from June to October and are disturbed by the music emanating from the club at all hours of the night. Guggenheimer further charges that nitery's patrons throw cigarets (lighted) and other articles on his property. Defendants include Joseph Prendergast, Breakers, Inc., and Tillie M. Levy.

'Ice Follies' Under '42 In N. Haven at $33,000

New Haven, Feb. 9.

'Ice Follies' closed a seven-day run at the Arena here Sunday (7) with gross about 15% below a year ago. Nine-performance stand at $2.20 top registered three sellouts and pulled estimated $33,000.

Local stay was show's first substantial contact with dimout and pleasure driving ban, which automatically killed off considerable biz from nearby towns.

Bud McNulty left the show here for armed service, bringing to 18 the number from the company.

Show opens today (Wednesday) in Boston for 14 days and follows with Providence, Montreal, Pittsburgh and Minneapolis, closing there April 8.

Joe Maseda new saxman with **Al** Marsico band at Nixon Cafe, Pittsburgh, succeeding George Anis, who went to Arizona for his health.

ODT Okays Circus-Carny Traveling, But Warns of Curtailed Attendance

Washington, Feb. 9.

If circuses and carnivals are willing to take chances on attendance being limited by gas, fuel and other travelling restrictions, they will not be prohibited from operating this year by the Office of Defense Transportation, according to an official announcement by Joseph B. Eastman, ODT director. Same goes for other sporting and recreational events, although it is pointed out that it would be better from the transportation viewpoint if the Kentucky Derby is not run this year because of the ensuing overloading of passenger traffic facilities. If the Derby is held the ODT will not permit the operation of special trains, chartered cars or buses to accommodate attendance.

Eastman warned, however, about further restrictions of transportation facilities. ODT will issue a general permit to railroads allowing operation of special circus trains made up of circus-owned cars providing the circuses concerned submit their itineraries in advance to the ODT, agree to schedule their performances so that travel by the public will be at non-peak hours, and providing circus movements are to be subject to delay and interruption resulting from lack of motive power.

If the smaller circuses and carnivals decide to operate they take the chance involved in their present ineligibility for tires and the further chance that restrictions may become necessary, which will affect their use of regular train service.

Insofar as racetracks are concerned, Eastman stated that as long as the operation of tracks is permitted by law the ODT should not discriminate against them in transportation service.

Few Shows Going Out

Indications now are that few outdoor aggregations will hit the road, however, according to present plants, and only those which have the proper railroad equipment will go out. Government officials looked over the rolling stock of the Ringling, Barnum & Bailey outfit, and decided it was not useful for troops. Eastman uttered the warning that schedules for jumps will likely be disrupted.

Virtually certain that the Ringling show will go out though curtailed in fanfare and menagerie. It will open at Madison Square Garden, N. Y., around April 1. What Holy Week (Easter comes April 25) will mean in the way of juvenile attendance is uncertain, as schools were closed last week instead of Easter because of the fuel oil situation.

Ringling has started engaging girls in N. Y. Possible that the show will be confined to indoor arenas, which would mean a limited season, as one-day stands appear to be entirely out. The Boston Garden will follow N. Y., with arenas in Cleveland and other cities being propositioned. If the Ringling outfit does not go under canvas, the annual visit to Chicago may be skipped. The James Norris-Arthur M. Wirtz interests stage a circus in the Stadium there each summer, it having a straight performer setup.

Understood this is the last year of an agreement between Madison Square Garden and Ringling group, and there is competition for the spot in 1944, Garden being regarded as the plum booking of the season. In the running are reported to be the Norris-Wirtz group, Frank Buck and John and Buddy Ringling North. Latter declared himself out of the R-B & B show this season, and if they go on their own it will mean a chism in the Ringling family.

Momand Trial

Continued from page 6

fith Bros. in obtaining sound equipment for nearby towns of Shawnee and Seminole before he could obtain it in Wewoka.

Momand's Flu Attack

The arguments on the theory of the case which had been scheduled for last week were postponed Wednesday morning when Momand, recovered from his three-day illness, took the stand to face the cross-examination fire of defense attorney C. B. Cochran. Momand had suffered from a flu attack brought on by his weakened condition which itself was result of overwork during the first three weeks of the trial.

Cochran's cross-examination then continued to peer into the financial structure of the many Momand companies. He showed how the various local operating companies were set up and theatres acquired with the payment of very little cash on the part of Momand. Former owners were generally given a stock interest in the local or one of the parent Momand companies and the cash difference was generally payable over a year or more period of time. Cochran charged that Momand was using the profits from the operations of these companies, through this scheme, to pay for his interests in them. During this questioning Cochran continuously sought to bring out the 'true aspect' of each of the companies and of the Momand holding company.

During one point of last week's questioning, Judge Broaddus asked Momand to cease referring to 'this conspiracy' as he had been doing all through the trial and to use some other terms. The Judge said that he was merely cluttering up the record with such a comment and that, after all, it was up to the court to determine whether or not there had been any 'conspiracy.'

Jimmy Vincent, drummer with Louis Prima, released from Polyclinic hospital, N. Y., after long siege of pneumonia complicated by appendectomy.

Benny Fields Heads New Riobamba Show

New show booked into the Riobamba nitery, N. Y., starting tomorrow night (11) headlines Benny Fields. Estelita and the DiGatanos, ballroom team, round out the bill.

Tentatively booked by the William Morris agency to follow the Fields show at the Rio are Frank Sinatra, Sheila Barrett and Walter O'Keefe.

Hardy Asks Injunction On B'klyn 'Gay Nineties'

An application for an injunction to restrain the use of the name Gay Nineties was filed last week (3) in N. Y. Supreme Court by William H. Hardy, president of Bill's Gay Nineties, Inc., operator of Bill's Gay Nineties nitery, against Pauline Fisher, who is using the name at her Brooklyn spot under the name of Fisher's Gay Nineties.

In his complaint, Hardy alleges that the defendant is trying to mislead the public, has copied his original setup and is trying to make the public believe it's a branch of his restaurant and nightclub.

A hearing on the application is scheduled for Feb. 8.

Fried Back With Jolson

Martin Fried has been mustered out at 45, and returning as Al Jolson's pianist, thus relieving Jack Carroll, who pinch-hit as Jolson's accompanist.

With Happy Reiss and Julie Berkin, ex-musicians, Carroll has formed Amusement Artists Assn., agency in N. Y.

FETCHIT STEPS IN AGAIN

Detroit, Feb. 9.

Stepin Fetchit, who usually steps into trouble here, was named in a $270 garnishment suit brought by a washwoman's son in Cincinnati.

Common Pleas' court here okayed the enjoining of Fetchit's props and pay at the Paradise theatre, where he is currently appearing, in payment of the judgment issued in 1937 against him under his real name of Lincoln Perry.

ROCH. BURLEY FOLDS

Rochester, N. Y., Feb. 9.

Embassy shuttered after 22 weeks of burlesque. Business was building after several bad weeks, due partly at least to pleasure driving ban, but operators said to have regarded nut too high.

Manager Jack Beck said the house will reopen soon with similar policy.

Chick Gandell's orch was routed into the Troc. 'Frisco suburban supper room, after a hitch at the downtown Sir Francis Drake hotel. Band is remoting three nights a week on Mutual.

AGVA Economy

Continued from page 37

taken over by a national representative.

New and simplified procedures in maintaining AGVA records of dues and membership will also be put into effect.

Irving in Midwest

Serving the midwest as the field rep will be Jack Irving, local AGVA executive secretary in Chicago. For the purpose of aiding Shelvey and the national administration in the new program, Irving hopped east to attend last week's huddle. The east and Coast field reps are yet to be named. While reports current two weeks ago, that AGVA had failed to pay off five of its employees because of lack of funds, were branded as false, nevertheless AGVA admits that unless money comes in the future looks none too bright.

AGVA locals include those in New York, whose financial structure, particularly, is in a precarious condition, San Francisco, Philadelphia, Pittsburgh, Cincinnati, Los Angeles and Detroit, with Cleveland and Buffalo designated as 'national' areas.

Max West, Coast organizer for AGVA who has been acting local director in the San Francisco office since Shelvey came to New York to take over as national administrator, is also expected to be brought east to serve in the capacity of organizer.

However, he won't leave until a permanent successor is chosen for the Frisco post held by Shelvey. Several are being considered for the job, with likelihood that someone from the east may be sent to the Coast to take over.

Inside Stuff—Vaude-Nitery

Linton Weil's Riobamba, a plush East 57th street (N. Y.) nitery, has caught on fast, with the same pattern of decor and atmosphere as the nearby Copacabana, and with the same idea of interpolating headliners. Incumbent Mitzi Green has developed into a somewhat too-mature songstress, whose opening song cutely plants her adolescent screen background, but somehow that Veronica Lake coiff (and blonde, too) doesn't quite become her. She looked better in her original honey-hued hairdo. Otherwise she registers with a canny choice of songs (that's the parental Rosie Green and Joe Keno's handiwork in the background, of course), notably 'Private Jones,' 'Old Feeling,' the Arliss impression, etc. The Fannie Brice Yiddish dialect might be subject to unfamiliarity to many present-day fans who probably now best identify Miss Brice by her 'Baby Snooks,' but a line of chatter could square that as identifying her pre-radio style. Incidentally, on the subject of 'Baby Snooks,' remember when Rae Dooley first did that baby-carriage stuff with Gordon Dooley?

While appearing in Des Moines with 'Priorities' at the Shrine last week Bert Wheeler recounted that it was in that town that stardom came to him—but accidentally. Playing the old Orpheum, Wheeler had a new routine in which he slid off the stage, ably assisted by some small wheels which were sewed to the seat of his pants. Practicing the new bit after a matinee Wheeler took a tumble and sprained an ankle. When the evening performance started Wheeler insisted he couldn't go on, but the manager insisted, and when his cue came Wheeler literally crawled onto the stage and went through his routine lying on his stomach. The emergency position wowed the audience and Wheeler adopted it then and there.

Larry Adler, currently at the Chicago theatre, Chicago, made a guest appearance Sunday afternoon (7) with the Kansas City symphony orchestra, returning to Chicago by plane in time for the stage performance that night. Theatre permitted him to fulfill the concert booking after a mixup in which the harmonica soloist had been given to understand by the K. C. management that the date was cancelled.

Night Club Reviews

Continued from page 36

GLASS HAT, N. Y.

Lynn, ballerina; Rita Roper, 'dance impressions'; Murial Page, a looker featured in a nifty line number, 'Fantasy of the Fans'; Frances Kay and Sally Urban, tapsters, and Dorothy Byrd, 'exotic' dancer.

Hal Saunders' orch, with the violining maestro at the helm, is a holdover, and still clicko for both dancing and playing a show. *Kahn.*

BILTMORE BOWL, L. A.

Los Angeles, Feb. 3.

Hal Harbors and Georgia Dale, Buster Shaver with Olive & George, Ed Ford & Whitey, Elizabeth Tilton, Ozzie Nelson Orch (14); cover without dinner $1.

Last to the wailing wall when crying towels are passed around will be Joe Faber, majordomo of this terraced room of the Biltmore. Conditions being what they are, a more perfect location couldn't have been blueprinted. And if that weren't enough it has two other advantages, viz. there is no downtown competish in its entertainment strata and both next door and across the street are the Biltmore theatre and Philharmonic auditorium, respectively.

It's not what Faber puts on the floor or behind the band racks that keeps the spot comfortably filled early in the week and overflowing at the fag end. Just now Ozzie Nelson is master of the downbeat and the floor show fits snugly into the modest budget.

Drinks that formerly touched the minimum of 25c now bring 45c. Dinners run from $2.50 to $4.50, with no apparent quibbling over price despite the stiff rise.

Out on the floor is a casual run of divertissement, none of which commands rapt attention. If they hadn't been around so long and so much, Buster Shaver and his two midgets, Olive and George, could be called the headline act. The Carman Miranda takeoff by Olive is missing here, and that's a mistake. It's her best piece of mimicry. Ballroomologists being standard floor equipment with every new show, Harbors & Dale fill the niche satisfactorily enough. They work hard and the net results are what might be expected, no more, no less. Ed Ford puts his pooch, Whitey, through some cute antics such as falling around like a drunk and balancing himself on his hind quarters on a hand stand. Pretty much like a seal act, with Ford tossing the hound a piece of meat every time he comes to the prompting pronto.

It's the dance that's important here and a packed floor is on the move from the first moan of a sax. And Nelson's rhythms remain always satisfactory. Elizabeth Tilton filled in on the vocals while the band's regular, Harriett Hilliard was busy working in pictures, and she makes an able substitute. *Helm.*

LA CONGA, N. Y.

Diosa Costello, Miguelito Valdez; Pupi's Dancers (6), Ricardo & Norma, Machito Orch; Jack Harris Orch; $2.50 minimum.

Latin-American potpourri being served up by Jack Harris is hotter than pre-war Chicken Mexicali. Outstanding, of course, are dynamic Diosa Costello and Miguelito Valdez.

Valdez, who clicked most prominently previously with Xavier Cugat, is doing likewise here with his Cuban singing and jitterbugging.

Backed by the torrid Machito rhumba crew Valdez cashes in repeatedly with such numbers as 'Botellero,' his impression of a singing Cuban street vendor. Miss Costello, with her fetching, albeit unorthodox vocal and violent terping routines, continues an excellent pop nitery fave.

Pupi Dancers mixed dancing sextet, scored handily with their conga-rhumba and Latin jitterbug variations. Gals are nifty in revealing costumes, in the sarong idiom. Ricardo & Norma (New Acts), dancers, round out the lineup.

Machito orch provides topnotch musical background for the various turns, while the Jack Harris aggregation neatly handles dansapation interludes. *Mori.*

Havana-Madrid, N. Y.

Felipe de Flores, Hilda Salazar, Pilar & Luisillo, Pablito & Lilon Co. (4), line (8), Noro Morales Orch, Pepito Orch; minimum, $2.

Fernando Luis has set up substantial values in the current Mexican-Spanish-American revue for this Angel Lopez spot. Production numbers, mainly with the house line of senoritas and some help from Hilda Salazar and other principals, though not pretentious for costuming, are nonetheless effective.

In addition to Miss Salazar, and the Mexican cowboy singing emcee Flores de Flores, Luis presents a couple of topnotch novelty terp acts which clicked handsomely here and seem likely to be in strong demand for either nitery or vaude bookings.

Pablito & Lilon Co. (4) (New Acts), colored rhumba dance and musical group, and Pilar & Luisillo (New Acts), Mexican flamenco dancers, are sock turns.

De Flores, vocalist, standard here since he came to Broadway from the Pittsburgh niteries, continues solidly with such tunes as 'Rancho Grande,' 'Buenos Noches' and other slightly risque numbers. He skilfully handles the 'Rancho' number for laughs and audience participation. Miss Salazar fills in adequately with songs.

Morales orch for the show music and the Pepito rhumba aggregation for customer dancing are first rate. Of several production numbers the masked ball turn stands out. *Mori.*

Lt. Irving Lazar Trains For Higher Army Rating

Lieut. Irving Lazar, of the army air force, formerly with the William Morris agency, is currently enrolled in Washington & Lee U. training class.

Will make him eligible for higher ranking for overseas duty.

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ROXY, N. Y.

Connee Boswell, Herb Shriner, Jesse & James, 'Chamber Music Society of Lower Basin Street' with Paul Lavalle, Milton Cross, Willis Kelly and Betty Rann, Roxyettes, Paul Ash House Band; 'The Immortal Sergeant' (20th), reviewed in 'Variety,' Jan. 13, '43.

There's a lot of boxoffice value at the Roxy currently, the well-dressed stage providing its share of the draught in complement to a timely film on the North African warfare, but, like the preceding Guy Lombardo booking, this show doesn't help dissipate the impression that a stage band here is secondary to all its surrounding fol de rol.

Currently the band is the 'Chamber Music Society of Lower Basin Street.' Blue network sustainer which has a voluble following of jivesters. It's a highly entertaining stage act, especially via the witty material of interlocutor Milton Cross, but the stunning production accountrements by Arthur Knorr makes the cost of the outside musical crews appear questionable; also questionable whether the monetary value of the bands themselves can be enhanced by such dressing up that they are overshadowed by the scenery and ensemble.

The boxoffice importance of name bands playing theatres has always been based on the fact that the band is virtually the entire show; not merely for three or four numbers, but constantly in the spotlight and constantly impressed on the auditors' consciousness that 'here is the headliner.' At the Roxy, the well-dress staged, colorful costumes and good ensemble dancing is the standout.

They round out a show here, true, especially insofar as marquee values are concerned, but the added expense is terrific and can only be sustained by consistent high grosses. Latter still depends greatly on the film product, however, and stage show budgets of over $20,000 weekly, and probably as high as $30,000, is a heavy burden for celluloid to carry.

The Roxy appears to be spending nearly as much as the Radio City Music Hall on shows. If not entirely in production, then by costlier talent. This week is an example, with Connee Boswell, at $3,500 a week, headlining; Herb Shriner, 'Camel Caravan' radio feature, who also gets good coin, as an added feature, and 'Chamber Music Society,' a pretty expensive musical aggregation, second-billed. One other act, a crack acrobatic male hoofing team, Jesse and James, colored, are in the show, plus the large mixed ensemble directed by Gae Foster, which has three good innings. There's only one set for the show, but that's said to have cost close to $6,000.

Miss Boswell's singing is the show's highlight. Presented neatly, with six girls bringing her on seated in a bower equipped with wheels, Miss Boswell scored with three pops, then returned later to sing 'Basin Street Blues' for a colorful and well-done lindyhop finale, for which the Roxy imported three colored mixed teams to work with its own mixed chorus.

Though acquitting herself well, Miss Boswell is in none too good a spot following Herb Shriner, a slow-working, harmonic-playing comic in the Britt Wood hoosier idiom. Shriner rang up an excellent laugh tally at this viewing, but could trim his turn a bit for better effect. He's on the up-grade, just about finding himself as a stage act, and will probably figure importantly in theatres in a short time.

Betty Rann, with the 'Chamber Music Society,' is on for just one boogie woogie piano-song routine early in the show and it's weak.

Paul Lavalle maestros the radio musical crew, which hasn't been helped any musically by the addition of Paul Ash's pit crew. This puts around 40 men on the stage, but for the sake of 'Chamber Music's' jive it would have been better if left in its original format. Trumpeter Willis Kelly has a nice bit with his Dixieland Clinkers (5), out of the orch, and Lavalle himself does plenty alright with a clarinet solo of one of his own compositions.

Show holds within an hour and business was excellent at the last show Thursday night (4), second day. *Scho.*

RKO BOSTON

Boston, Feb. 4.

Henry Busse Orch (17), Dolly Dawn, Stuart Erwin & June Collyer, Sally Rand, Bellett and English Brothers; 'Behind the Eight Ball' (RKO).

A band show and a good one, this set-up is notable for the performance of Dolly Dawn, who makes her first appearance here and wows them from the first note. Gal has the breath control, exactness of intonation and flexibility which go with thorough training (as near as such matter can be judged over the p.a. system), but beyond that she has the style, the feeling and the flair for putting over a song without intruding technic.

She sings 'A Touch of Texas,' 'Moonlight Becomes You,' 'Strip Polka' and a Berlin medley, endowing each with its proper mood and color. Registers strongly.

The Busse orchestra, bigger than ever, plays distinctive music in superior arrangements, and in the fast number 'Woodchopper's Ball' reveals a half dozen outstanding soloists who lean to invention and cleverness in solos instead of the customary braying. Busse's trumpet playing is still okay in the way of a signature, and that's all he does with it. Betty Brownell and Harry Shaw do the vocals with the band, singing 'Had the Craziest Dream,' 'Dearly Beloved,' 'There Are Such Things' and other pop tunes.

Marion Beliett and the English Brothers go big with their standard knockabout comedy turn; Sally Rand clicks as always with a routine fan and bubble dance, and Stuart Erwin and June Collyer, using material that wouldn't put over a hick minstrel show, are courteously received. Biz was fine at opening show. *Elie.*

HIPP, BALTO

Baltimore, Feb. 6.

Buddy Clark, Oxford Boys (2), Johnny Burke, The Christianis (6), Harry King & Arlina, Felice Iula House Orch (12); 'Commandos Strike at Dawn' (Col).

Brief but nice-moving layout supplies adequate change of pace this stanza. Buddy Clark holds down a feature spot with straight vocals and intros accompany acts. Manages to get through with the latter stint without too much difficulty. Wanging out a pop tune finds him in his proper groove and he knows how to get the most out of this particular assignment.

Opening with a vocal of 'Hey, Good Lookin', Clark brings on Harry King and Arlina for a swift sesh of rapid tapping. The tricky sliding and sure selling of that outfit has also succeeded in reflecting the same technique to his nice-appearing femme partner. Several double and solo routines wind up with bit of jitterbugging with King getting some music out of a clarinet for a strong finish. Gave a good lift to the getaway here and set matters very well.

Oxford Boys, now a twosome instead of the trio of recent bookings, give the usual impressions of name bands, radio programs, etc., to self accompaniment of a guitar. Register strongly. Make way for Clark's vocal session which includes straightforward renditions of 'There Are Such Things,' 'For Me and My Gal,' 'When Lights Go On Again' and 'Yankee Doodle Dandy.' Punches out one after another without build up or musical dressing. Developing a smart medley or planning succeeding songs to a climatic punch would help considerably.

Johnny Burke gets plenty of laughs with his War I rookie stuff. Material has been added since his last catching here, but the standard stuff is still good for ample response. Makes things just right for the Christianis to close with bellringing two-three-and-four-high catches from a teeterboard. Biz big. *Burm.*

SHEA'S, BUFFALO

Buffalo, Feb. 5.

Tommy Tucker Orch (14) with Amy Arnell, Kerwin Somerville, Don Brown, Rufe Davis, Paul Remos; 'Journey for Margaret' (M-G).

First stage showing of Tucker's crew here looks modest enough on paper, but the playoff is the payoff. Band is a comer-upper with plenty of music and comedy in the deck.

Band is wide on the melody and long on the comics. At opening, the pint-size batoneer carried on a consistent continuity of pseudo-weeping on the public's shoulder anent the current hardships of life with a band. Meant to be funny, it is too professionally torchy for general acceptance and, like some of the vocal selections and a good deal of the patter, proved too far off the beat.

The musical dispensation is nicely paced between sweet and swing and the numerous individual contributions of the members of the ensemble are effectively spotlighted. Don Brown and Amy Arnell head the vocal department. Brown's fine baritone and smart appearance registering in 'How Will I Get You' and 'There Are Such Things,' and Miss Arnell, with 'Can't Get Out of This Mood' and 'Poppa's in Bed,' revealing herself as a thrush of a different color and deportment. Kerwin Somerville does a neat job with 'Strip Polka' and 'Man Who Comes to Our House,' while Jack Gordon, announced as a local boy, adds 'Craziest Dream' for loud returns. 'Winter Wonderland,' with scenic effects, is just another kernel off the cob. Two added turns include Paul Remos' midgets, who score heavily, and Rufe Davis with his hillbilly mouth mimicry, which, though exclusively corn fed, also registered with the mob.

Nicest touch of the offering is the fact that everyone appears eager to please, with the customers seeming to catch on quickly. *Burton.*

STATE, N. Y.

Block & Sully, Dave Apollon Co. (4), Yacht Club Boys (4), Martin Bros. (2), The Colstons, (2), 6 Grays, 'Journey for Margaret' (M-G).

State comes up this session with one of those tried and true formulas of standard vaude turns for the most part long familiar to patrons of this Broadway house. There are Block and Sully, Dave Apollon and the Yacht Club Boys as the top attractions, with the Martin Bros., The Colstons and the Six Grays rounding out a compact, smooth-running 75-minute bill.

Emphasis is on comedy, with Apollon and his three Filipino standbys garnering the greater portion of the laughs when caught. The Russian dialectitian is spotted last, and though he's still tossing out the same gags (except for an intro spiel anent the fighting Russians that sets him solid with the audience), he needn't worry here about new routines. His 'Beguine' on the mandolin registers solidly and his singing Filipino still rates kudoes.

Block and Sully are on next-to-closing with their familiar patter, which, at least when caught, failed to arouse the response that usually greets these perennial faves here. Obvious answer lies in many of the decrepit gags Jesse Block is still trying to get across. Works alone for a few minutes, bringing on a deadpan stooge for some hoke card tricks, with Eve Sully and her partner taking over for the remainder of the stanza.

Opening the bill are the Six Grays, five gals and boy who are equally adept as tapsters and singers. Sextet won a nice hand. On second are the Martin Bros., who have one of the sock turns on the bill with their marionets. Pair works unobscured from audience and garners plenty laughs with their unique act, particularly with a balloon-blowing puppet and a pair of minstrels doing a piano-clarinet routine. Filling the third spot are the Yacht Club Boys, as expert as ever on the comedy songs. Comprising two new members of the original quartet, their 'swami never fails' bit, with three of the quartet working in the audience, is notably sold with maximum results. Scored handily. The Colstons, mixed duo dance team, who precede Block and Sully, also click, with the femme member's screwball takeoffs on ballroom, jive and Spanish dancers good for some hearty laughs. Biz at the Thursday (4) show was very good. *Rose.*

CAPITOL, WASH.

Washington, Feb. 5.

Pat Henning, Jeanne Brideson, Salici's Puppets, Rhythm Rockets, Lynn Allison, Art Brown, Sam Jack Kaufman's House Orch; 'Palm Beach Story.' (Par).

Gene Ford has built his show on violin strings this week and, barring the fact that the introductory is much too long, routine is a clicker. Art Brown opens with the usual organlog, with the accent of the slides on comedy. Console sitter is getting to be a droll monologist and gets the audience in merry mood.

Kaufman's house orch moves up for a gypsy music overture, with Miss Brideson doing the obligato and Lynn Allison the vocal. Then the Rhythm Rockets come on with the violins and fancy lighting, but it's strung out until it becomes tiresome. Trailers are pulled for Jeanne Brideson's fiddle soloing on stage.

Pat Henning's knockabout monolog goes over solidly, thanks to new material and Hollywood impressions. Salici's puppets are here in their familiar routine. Rhythm Rockets close with a flash tap routine. Capacity business when caught at first mat Thursday. *Arke.*

TOWER, K. C.

Kansas City, Feb. 5.

Ted & Flo Vallet, Barton & Brady, Lenny Gale, Pinky & Mabel Barnes, Betty Flynn, Tower Orch with Mike Carle & Marilyn Ballinger; 'Mountain Rhythm' (Rep) and 'Heart of Golden West' (Rep).

No big names on the front or in the frames this week, but four standard acts, a 'Discovery Night' winner, Tower Orch with pretty singer and dual screen still add up to a bargain for the 35-cent top.

Tower Orch opens with a chorus of 'At Last,' then segues into 'I Had the Craziest Dream.' Marilyn Ballinger, nifty brunette looker now in her sixth month as featured vocalist, steps forth to take two choruses and rates nice palm-whacking. Barton and Brady are on first with a knockabout comedy turn which is oke, particularly their aerial somersaults, and they are followed by Pinky and Mabel Barnes with their trained horse, Rex, Jr. Both man and woman do rope and whip tricks effectively, then the horse is put through his paces. Juves ate it up. Current 'Discovery Night' winner is Betty Flynn, young pianist from a nearby town. She does 'Stardust,' first straight and then boogie-woogie.

Lenny Gale, doubling as m.c., comes on next for a series of impersonations including Fred Allen, Jack Benny, Andy Devine, Charlie McCarthy, Walter Winchell, Lionel Barrymore, Boake Carter, The Ink Spots and others. Mimicry of Fred Allen and Andy Devine are his best. His emceeing is okay. Show closes with Ted and Flo Vallet baton-twirling duo in snappy white uniforms. Boy and girl both know their twirling and they do some effective stunts. Capacity house at show caught. *Earl.*

EARLE, WASH.

Washington, Feb. 5.

Kim Loo Sisters (4), Lime Trio, The Barrys (2), Roxyettes, Jo Lombardi House Orch; 'Casablanca' (WB).

Only 35 minutes of show this week but it's all wool. Harry Anger has devised a fancy production setting, moving Jo Lombardi's band on flashily-decorated stage.

Roxyettes open with a blue parasol number of rhythmic tap and introduce the Barrys. Youthful dance team has grace, perfect rhythm and coordination and, in three numbers presented with speed and dash, won a solid hand when caught. Followed by the Kim Loo Sisters, Chinese vocalists who run through three numbers from the Tin Pan Alley library to good results. Dressed in white, they present a fine appearance. They return later to bolster the finale.

The Lime Trio, in 'The Golliwog,' work exceptionally fast in front of the bandstand. Won three bows. 'Jumping Bean' number of the Roxyettes closes, with acts brought out for a hoorah finale. Attendance big, with five shows scheduled for weekdays and six on Saturday. *Arke.*

ORIENTAL, CHI

Chicago, Feb. 6.

Ina Ray Hutton Orch (16) with Stuart Foster, Marion Hutton, The Modernaires (4), DuVal, Merle & Lee; 'The Payoff' (PRC).

An hour of band numbers and singing, practically all in the same groove, separated only by a short dancing act, is hardly palatable entertainment to the older patrons, but the zoot suiters, jive hounds and jitterbugs are plenty satisfied with the layover this week.

Marion Hutton, with the Modernaires, wrap up the show and take it with them. Opening with 'People Like You and Me,' followed by 'Moonlight Becomes You,' 'Juke Box Saturday Night,' 'Five by Five' and 'Strip Polka,' they left to vociferous applause, when caught, and Marion Hutton had to beg off with a short speech before the customers would let them go.

DuVal, Merle and Lee, two men and a woman, precede the Modernaires, scoring heavily with their tangled ballroom comedy routines.

Ina Ray Hutton's Orchestra does a standard line of pops, played mostly in a brassy manner with several vocals by Miss Hutton. These included 'Slender, Tender and Tall,' 'Angry,' 'My Buddy' with muted trumpets and trombones dominating, and a patriotic medley led by Miss Hutton attired in a Civic Air Patrol uniform. Stuart Foster, baritone, is featured in two songs and Roger Alec blows a hot trumpet with 'Angels Sing.' *Morg.*

ADAMS, NEWARK

Newark, Feb. 5.

Glen Gray Orch (15) with Kenny Sargent, Pee Wee Hunt, Casa Loma Quartet, Max & Gang, Dave Barry, Eugenie Barrie, Three Sailors; 'Undying Monster' (20th).

Current layout isn't overly punchy, standards making for only so-so entertainment value. Show is paced by Glen Gray's band, which turns in a competent job but appears in need of a new repertoire. Crew's standard oldies are beginning to pall. Kenny Sargent's vocal contributions are still the familiar 'Talk of the Town,' and 'For You,' only recent pop being 'When the Lights Go Again.' It's a case of too many ballads in succession. The Casa Loma Quartet takes over the rhythm end, but none impressively. Songs are duds and gals don't shine in the vocal department. Band's best number is 'Take it Again,' a good novelty tune which calls for various members of the orch to solo. It's clicko.

Opening act brings on Max and his dogs, a turn which wasn't going any too smoothly when caught. Canines were acting up plenty, but the wrong way.

Eugenie Barrie, an unlisted entry, came in for palm patter, her songology going over well. Canary is a looker and sports an eye-appealing getup. Dave Barry's patter earns plenty of giggles, comic's takeoffs on celebs rating aces. His radio jabber is equally good, most of the material appearing fresh and new to this house. Over big. Three Sailors close, standard being good for belly laughs. Raffish turn, long familiar, paid off to good returns. Rope-jumping finale still gets 'em. *Jona.*

APOLLO, N. Y.

Louis Prima orch (17), Lily Ann Carrol, Bea & her Beaux (3), Peck & Peck, Beachcombers (2), 4 Maxellos, Edna Harris & George Wiltshire; 'Professor Creeps' (Indie).

Show here this week is all Louis Prima's. The growl-singing trumpeter was his usual knockabout, clowning self when caught Friday (5), and kept things moving at a riotous pace. From the opening curtain, when the maestro plays and sings 'I Love You Truly' in typical Prima-swing fashion, till the finale, when he heckles his vocalist, Lily Ann Carrol, good-naturedly while she warbles 'I've Got It Bad,' he's a one-man blitz, with crowd roaring for more when caught. Whether singing 'White Cliffs,' doing impromptu dance steps, or playing 'Solitude' in torrid fashion while seated at the foot of the bandstand, he's standout of a bill that, with the exception of two acts, is socko.

Varying its usual policy of offering a single ofay turn, revue this week presents three white acts out of six. Bea and her Beaux, dance trio, suffers because of Bea. Gal stands around while two lads in evening clothes grab encores via a rope-jumping stint and a psuedo ice-skating session. Latter duo are fine, as are Peck & Peck, slow-motion dancers, whose adagio is out of the top drawer. Tall and angular pair exhibit fine muscular control, especially in rising from floor after fake fistic bout. Finale is a little weak, but the boys went off to a big hand.

The Maxellos, white turn, are a finished two-man, two-femme acrobatic team. They're long standard and still click, especially in audience participation during which two huskies and a small girl from the audience are flipped around to provoke hearty laughs. The Beachcombers, mixed duo of dancers and last white act on the bill, are way off base. Guy and gal appear in ragged clothes and go through simulated seductive scenes, supposedly on a desert isle, to a jagged orchestral background. Stuff is lewd and leaves so little to the imagination that even this unsubtle audience was apparently embarrased. Edna Harris and George Wiltshire, in next-to-closing slot, got little response from an oldie skit.

Prima's brother, Leon, is featured on the trumpet in 'Velvet Moon,' getting big applause. Another hit is Miss Carrol, a well dressed chick, who, when left alone by her heckling boss, gracefully sings 'Man I Love' and 'Craziest Dream.' Biz good opening nite.

OLYMPIA, MIAMI

Miami, Feb. 5.

Lorraine and Rognan, Johnny Faust and Marionets, Keaton & Armfield, Arabella, The Novellos; Harry Resor House Orch; 'Andy Hardy's Double Life' (M-G).

No big names on this week's bill, but the show sums up as satisfactory entertainment. The Novellos open with a walking ladder act and a par acro routine. Small terrier is the click applause getter of the act. Second on is Arabella, with her accordion impersonations and good line of chatter. What she lacks in glamour she makes up in personality.

Third on are Keaton & Armfield with strictly a burlesque routine. This is a vaude version of a strip tease. Miss Armfield comes on made up like a fugitive from a morgue and stripping features her transformation from this makeup to a thing of glamour. Notable feature is electrically lighted bra.

Johnny Faust and his Marionets hold the fourth spot. Chap deserves the terrific hand he caught. His clever manipulations of 'The Professor' at the piano was him plenty palm-pounding. Begged off.

Lorraine and Rognan, dance team, hold the closing spot. Gale has eye appeal and their comic banter and Miss Lorraine's contortions got a great hand. Biz not up to par.

ORPHEUM, L. A.

Los Angeles, Feb. 3.

Andrews Sisters, Muzzy Marcellino Orch (14), Harris & Shore, Collins & Bailey, Jack Martin; 'Eyes of the Underworld' (U).

Orpheum has assembled a saleable show for this week's bill, headed by the Andrews Sisters, who had to beg off further encores at opening matinee. Supporting acts are well-spotted and Muzzy Marcellino and his musical crew mix in with a few special stunts of their own to fill out 66 minutes of the stage show. While other acts met with approval, house was standing by for Andrews Sisters, and trio tore into five numbers with typical stylized delivery that pleased mightily.

Opener for sisters was 'Pennsylvania Polka' and was followed by 'Five-by-Five.' 'Here Comes the Navy' took big with practically full house, as did 'There Are Such Things.' Latter gave gals a change of pace from swinging lilt of first three numbers, but they bounced right back into jiving with a special

(Continued on page 47)

Variety Bills

WEEK OF FEBRUARY 12

Numerals in connection with bills below indicate opening day of show, whether full or split week

Loew

NEW YORK CITY
State (11)
Ed Sullivan
Sharkey
John Sebastian
Joey Faye
J Fraser & Rob't Sis
Gail Manners
Neal Stanley
Deep River Boys
Martells & Mignon
PITTSBURGH
Stanley (12)
Vaughn Monroe Orc
WASHINGTON
Capitol (12)
E Carroll's Vanities

Paramount

NEW YORK CITY
Paramount (10)
Johnny Long & Bd
Frank Sinatra
Moke & Poke
Radio Rogues
CHICAGO
Chicago (12)
Wally Brown
Larry Adler
6 Wileys
8 Samuels
Regal (12)
Ink Spots
Lucky Millinder Bd
Sister Tharpe
Gordon & Rogers
Peg Leg Bates
MIAMI
Olympia (10-13)
Jack Lane Co
Jack Marshall
Paul La Varre Bros
Nash & Evans
Sheila Barrett
MINNEAPOLIS
Orpheum (12)
Chico Marx Bd
Frank Gaby
Toy & Wing
Mel Torme
OMAHA
Orpheum (12)
Woody Herman Bd
Seiler & Siebold
Val Irving
The Colemans
POUGHKEEPSIE
Bardavon (11 only)
Chas Spivak Bd
Dave Barry
Carr Bros
Virginia Austin

RKO

BOSTON
Boston (11)
Jan Savitt Orc
John Kirby Orc
The Colstons
Tim Herbert
(4)
Henry Busse Orc
Sally Rand
S Erwin & J Collyer
Dolly Dawn
Belett & E Bros
CLEVELAND
Palace (11)
Bob Chester Orc
Jack Durant
Lathrop & Lee
The Smoothies
Paul Remos & Boys
(4)
'Best Foot Forward'
COLUMBUS
Palace (16-18)
Jerry Wald Orc
S Erwin & J Collyer
Dolly Dawn
Gordon & Sawyer
(9-11)
Dick Rogers Orc
Patricia Bowman
Little Tough Guys
Jack Durant
The Smoothies
DAYTON
Colonial (11)
Gautiers St'plechase
eaton & Armfield
Little Tough Guys
Patricia Bowman
Rufe Davis
Whitson Bros
(4)
Jim Lunceford Orc
Bob Howard
Miller Bros & Lois
King Sis
(3)
Bombshells of 1943
Mable Scott
Lee & Moore
SAN FRANCISCO
Golden Gate (10)
Alvino Rey Orc

Warner

NEW YORK CITY
Strand (12)
Sammy Kaye Orc
Chris Cross
Don Cummings
(5)
Sammy Kaye Orc
Chris Cross
Don Cummings
PHILADELPHIA
Earle (12)
Teddy Powell Orc
Jerry Lester
Sunny Rice
(5)
Vaughn Monroe Orc
Murphy Sis
Paul Winchell
Johnny Mack
PITTSBURGH
Stanley (12)
Vaughn Monroe Orc
Murphy Sis
Paul Winchell
Johnny Mack
(5)
Shep Fields Orc
Shyrettes
Wesson Bros
UTICA
Stanley (16-18)
Count Basie Orc
Bill Bailey
Apus & Estrellita
WASHINGTON
Earle (12)
Roxyettes
Kim Loo Sis
The Barrys
Lime 3
(5)
Roxyettes
Kim Loo Sis
The Barrys
Lime 3

Independent

NEW YORK CITY
Music Hall (11)
Thelma Kaye
Dave Mallin
Gautier's Bricklay's
Albert Gifford
Shayne & Armstr'g
Broadhurst (13)
George Jessel
Jack Haley
Ella Logan
The De Marcos
Berry Bros
Bob Williams
Con Colleano
Olsen & Shirley
Lucille Norman
Roxy (10)
Connie Boswell
Paul Lavalle Orc
Milton Cross
Betty Rann
Willis Kelly Co
Jesse & James
8 Co-Eds
Herb Shriner
Windsor (12-14)
Bobby Sherwood Or
Alan Courtney
Dixie Dunbar
Cy Reeves
Bob Easton
BROOKLYN
Flatbush (12-14)
Ciro Rimac Orc
Pape & Conchita
Bill Ames
(2 to fill)
Marine (14)
Connie McKay
Neal & Hutchie
George Turner
(2 to fill)
Mayfair (13)
Connie McKay
Neal & Hutchie
George Turner
(2 to fill)
LONG ISLAND
Jamaica (11-14)
Eddie Manson
Faye & Mason
Long & Short
Winik & Mae
5 Marshalls
Lynbrook (12-13)
The Great Lester
Snap & Snappy
Cy Reeves
(1 to fill)
Sunnyside (14)
The Great Lester
Snap & Snappy
Cy Reeves
(1 to fill)
AKRON
Palace (12-15)
Glen Gray Orc
5 Sailors
Dave Barry
Max & Gang
Casa Loma Quartet
ATLANTIC CITY
Steel Pier (14 only)
Grace Doro
Watson Sis
The Maxellos
BALTIMORE
Hippodrome (12)
H King & Arlina
Oxford Boys
Buddy Clark
Johnny Burke
Cristiani
Maryland (12)
Britt Wood
Sallee Puppets
Galli Sis
4 Earls
(1 to fill)
State (11-13)
Pat Hill & Jo-Ann
Midgie Fellows
Smith & Hart
Gilbert & Carroll
BRIDGEPORT
Lyric (12-14)
Latin Quarter Show
Lyric (8-10)
Jan Savitt Orc
Billy Reyes
Bobby & E Johnson
CAMDEN
Towers (12-14)
Nelson & Walker
Mildred Jocelyn
Morey & Eaton
Alberto Torres Co
EASTON
State (11-13)
Count Basie Orc
Bill Bailey
Apus & Estrilita
ELIZABETH
Liberty (11-14)
Jay Howard
Houlihan & Lonya
Oscar Davis
Leonard, Simon & S
Charles Dua
HARTFORD
State (12-14)
Salute from Hawaii
Ray Kinney Orc
Aloha Maids
Maximo Holt
Aaron & Broderick
Bob Bromley
Fritz & Carroll
NEWARK
Adams (12)
Guy Lombardo Orc
2 Swifts
Don Tannen
2 Ross Sis
PASSAIC
Central (12-14)
Jerry Wald Orc
Dud Piners
Billy Reyes
Hal Le Roy
PATERSON
Majestic (11-14)
Cutter Sis
Lillian Roth
Anger, Beck & R
(15-17)
Nelson & Walker
Jay Howard
PHILADELPHIA
Carman (12)
Grace Doro
Watson Sis
Maxellos
Fay's (12)
Duke Ellington Orc
PROVIDENCE
Metropolitan (12-14)
Bobby Byrne Orc
Erwin & Collyer
Dolly Dawn
Pat Henning Co
NEWDORP, S. I.
Lane (12)
Balzer Sis
Tom O'Neal
(1 to fill)
WASHINGTON
Howard (12)
Louis Prima Orc
Glenn & Jenkins
Myra Johnson
Bunny Briggs
WATERBURY
Poli's (10-11)
Ella Fitzgerald Co
Farrell, Roy
Mack Sis
Don Francisco Co
Sammy Cohen
Tyler-Thorn & Post
WOONSOCKET
New Park (12-14)
Emil Boreo
Ballard & Ray
Don Francisco Co
(2 to fill)
WORCESTER
Plymouth (8-10)
Latin Quarter Show
YOUNGSTOWN
Palace (16-18)
Glen Gray Orc
3 Sailors
Dave Barry
Max & Gang
Casa Loma Quartet

Cabaret Bills

NEW YORK CITY

Algiers
Freddie Masters Or
Edith Barrie
Lan & Monsita
Club 51
Carol Horton
Johnny & George
Renee Villon
Odaliques (6)
Lolita Moya
Aquarium Rest
Berry Bros. Orc
Frank Porter Orc
Armando's
Wilma Cox
Geo Morris Orc
Bill Bertolotti's
Beverly Hosier
Aloya Gifford
Peggy Anne Ellis
Lois Palmer
Helen Stuart
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Cafe Life
Smith & Boyd
Don Tannen
Dmitri Matvienko
Kris Kay Orc
C. Codolban's Orc
Cafe Society (Midtown)
Golden Gate Quartet
Hazel Scott
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Baby Hines
Revuers
Albert Ammons
Pete Johnson
Georgie James Bd
Casbah
Reva Reyes
Elsie Houston
Del Torro
Paul Taubman
Don Maya Orc
Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connel
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Bricktop
Garland Wilson
Ted Steele
4 Chanticleers
Chateau Modern
Marvon Dale
Dorothy Tannet
Terrace Boys
Club 18
Pat Harrington
Ann White
Al Stone
Frankie Hyers
Bud Sweeney
Carrie Finnell
Vince Curran
Diane Fontane
Hazel McNulty
Gaye Dixon
Jerry Blanchard
Joe Frisco
Gordon Andrews O
Frankie Fiscla Orc
Steve Murray
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Sophie Tucker
Cabot & Dresden
Walter Lang
Ted Shapiro
Fernando Alvarez
Hie Thompson
Olga San Juan
Martha Burnett
Ted Straeter Orc
Frank Marti Orc
Benny Davis'
Benny Davis
Leonard Seuss
Wacky Wayne
Barry Sis
Frolicettes
Joe Candullo Orc
Jack Dempsey's
George Sterney Orc
Ross MacLean
Angie Bond Trio
Diamond Horseshoe
Harriet Hector
W. C. Handy
Pansy the Horse
Willie Solar
Caits Farm
Billy Wells
Four Fays
Herman Hyde Co
Lucienne & Ashour
Eddie Eddy
Perlita
Virginia Mayo
Pedro Lopez
June Melva
Great Daniel
Emma Francis
Norine Robinson
Nellie Durkin
Billy Banks
Perry Bruskin
Roy Fox Orc
Sid Prussin Orc
Jimmy Dwyer's
Bobby Heath
Pat O'Shea
Bobby Parks Orc
Leonardo Orc
El Chico
Dorita & Valero
Marga Chiesa
Teresita Osta
Juan Jose Saro
Inca Indian Trio
Juanito Sanabria Or
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Frances Wayne
Red Norvo
Greenwich Village Inn
Cross & Dunn
Blair & Dean
Nan Houston
Mildred Ray Gls
Dinorah Orc
Irv. Carroll Orc.
Havana-Madrid
Hilda Salazar
Noro Morales Orc
Felipe De Flores
Pepita & Lucillos
Pablito & Lilon
Penito Orc
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Columbia Room)
Jimmy Carroll
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Rita Roper
Carey Twins
Martha Drew
Sally Urban
Frances Kaye
Ginya Lynn
Muriel Page
Joe Fatumy Orc
Hal Saunders Orc
Hotel Biltmore
Rudy Richards
Jimmy Carter
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore (Century Room)
Commodorables
Tony Dexter
Four Lyttle Sis
The Stadlers
Buddy Harlowe Trio
Hal McIntyre Orc
Hotel Edison
Blue Barron Orc
Hotel Essex House (Casino on Park)
Nick D'Amico Orc
Linda Lark
Hotel Lexington (Hawaiian Rm)
Kahala
Talima
Momika!
Lani McIntyre Orc
Kea Lake
Leilani Iaea
Hotel Lincoln (Blue Room)
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Sonny Dunham
Bob Russell
Ronny Roberts
Audrey Miller
Grace May
Bisselle & Farley
Hotel Park Central (Cocoanut Grove)
Jerri Vance
Dell O'Dell
Eleanor Teeman
Bill Russell
Judy Manners
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Dell O'Dell
Jack Reynolds
Sandro Rosati
Bennett Green
Jerry Green
Bunny Howard
Hotel Pennsylvania (Cafe Rouge)
Jimmy Dorsey Orc
Bob Eberle
Kitty Kallen
Hotel Pierre (Cotillion Room)
Nan Wynn
Myrus
Stanley Melba Orc
Monmattre Boys
Lorna Rhode
Rosita & Romero
Mona Chavez
Margaret Gray
Faith Arlen
Joe Capello Orc
Kelly's Stable
Leonard Ware 3
Madeline White
Ed Weiner
Dorothy Manners
Thelma Carpenter
Geo Woods Orc
La Conga
Rosa Costello
Miguelita Valdez
Machito Orc
Jack Harris Orc.
La Martinique
Jane Pickens
John Buckmaster
Larry Huard
Los Gitanillos
Martiniqueens
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Mitzi Haynes
Toni & Mimi Worth
Seven Fredysons
Corinne & T Valdez
Jerry & Turk
Harold & Lola
Clarissa
Hiberd, Bird & LaR
Mickey King
Carol Raye
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Josh White
Rasha & Mirko
G Ray Terrell
John Sebastian
Irvine Orton
Lou Springer
Libby Holman
Leon & Eddie's
Eddie Davis
Pritchard & Lord
Terry Sis
Gonzales Trio
Juggling Jewels
Jack Spoons
Terry Twins
Lou Martins Bd
Miss Leroy
Little Club
Fred Keating
Joy Lyons
Maurice Osman
Mon Paree
Arlene Thompson
Don Richards
Lorraine De Wood
Sonia Shaw
Mon Paree Prettles
Bill Glass Orc
Monte Carlo
Peggy Wood
Stuart Ross
George Lloyd
Noble & King
Youle
19th Hole Club
Steve Murray
Barbara Lee
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Onyx Club
Billy Daniels
Pete Brown
Willie Dukes
Toy Wilson
Old Roumanian
Sadie Banks
Freddie Bernard
Ada Lubina
Joe LaPorte Orc
Ginger Layne
Place Elegante
Jerry Stanton
Bill Farrell
Vincent de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Yvonne Bouvier
Dale Belmont
Guy Martin Girls
Bill Davison Orc
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Murray Davis
Joe Crosby
Muncie King
Pat Clancy
Velita
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Benny Fields
Di Gatanos
Estellita
Nat Brandwynne O
Chavez Orc
Rogers Corner
Korn Kobblers
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Ruban Bleu
Chittison Trio
Ann Robinson
Vincente Gomez
Eddie Mayehoff
Julius Monk
Maxine Sullivan
Russian Kretchma
Daria Birse
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kayaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Ray Benson Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Ubangi Club
Lovely Lane
Jerry Smith
Tondelayo & Lopez
Peck & Peck
D Wilson & Frnchy
Columbus Orc
Versailles
Emil Coleman Orc
Panchito Orc
Dean Murphy
Walton & O'Rourke
Lucille Norman
Ellsworth & Field
Carole & Sherod
Gilbert Russell
Conover Cover Gls
Village Barn
Lucy Costello
John Griffin
Blentons
(Cafe Pierre)
Joy Lyons
Hotel Plaza (Persian Room)
Carol Bruce
John Hoysradt
Columbus & Carroll
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orch
Hotel Savoy Plaza (Cafe Lounge)
Beverly Whitney
Joel Herron
Roy Ross Orc
Hotel Sheraton (Satire Room)
Adele
Jerri Blanchard
Hal Yates
Townsmen Orc
Hotel St. Moritz
Ford Harrison Orc
Dolores Del Carmen
Hotel St. Regis (Iridium Room)
Ethel Smith Ens
Paull Sparr Orc
(Maisonette)
Bob Terry Orc
Freddy Miller Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria
Wedgwood Room
Tito Guizar
Hartmans
Mischa Borr Orc
Carmen Cavallaro O
Lounge Rest.
Michael Zarin Orc
Hotel Warwick (Raleigh Room)
Vicki George
Hurricane
Peter Birch
Robin Adair
Bob Kennedy
Isabelle Rolfe
Dorothy Keller
Quinto Tores
Thea Lind
Ducide Kerekgarto
Carola
Harmonettes
The Clymas
Al Gordon Dogs
The Gibsons
Ramon Monchito Bd
Dick Warren Orc
Iceland Restaurant
Danny White
Brady & Barton
Nils & Nadynne
Simpsons
Penn & Devon
Kiki
Les Kramer
Frances Miller
Linda Fagen
Jean Harvey
Jane Waring
Ted Eddy Orc
Angelo Orc
Don Julio's
Reuban & Alicia
Juanito Lopez
Manya Del Rey
Helenita Rivera
Senor Leon Orc
Jimmy Kelly's
Glenda Hope
Helen Holmes
Renee
Eleanor Russell
Diane Davis
Alkali Ike
Al Robinson
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Bernie Hearn
Laura Duncan
Leadbelly
Wivel
Bob Lee
The McArthurs
Chas Bowman Orc
Adele Rivie
Ming Toy
Tommy Hayden
Geraldine Gale

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

New Acts

BEVERLY WHITNEY
Songs
12 Mins.
Savoy-Plaza, N. Y.

Beverly Whitney, a Canadian looker, is relatively an inexpensive entry for the Savoy-Plaza's Cafe Lounge which has been identified with Dwight Fiske, Hildegarde, Jean Sablon, Larry Adler, Morton Downey, et al., but from her perspective it's certainly an ideal showcase. A personable songstress, she sells a song well and it's only the gradation between authority and average performance which distinguishes her from other talent. Gal has authority enough, because she possesses basic talent, but she still needs that polish which will set her apart from the run-of-the-mine.

Opening with 'Something for the Boys,' she does 'Falling in Love with Love,' 'Two Babes in the Woods' and other musicomedy excerpts.

Her voice is so powerful she could eschew the mike, especially in so intimate a room. Also, she might go in more for sophisticated dressing rather than the bouffant ingenue stuff, if she's to impress in the class cafe league. She uses her graceful hands well. Joel Herron is at the piano. Roy Ross and Mark Monte are the alternating bands, for the accomps. *Abel.*

ANN ROBINSON
Songs
12 Mins.
Le Ruban Bleu, N. Y.

Colored comedy songstress is not entirely new, having been around at Cafe Society Downtown, N. Y., a 1 in other bistros, in Detroit and elsewhere, but she was suddenly 'discovered' in 'New Faces,' and thus spotted into the Ruban Bleu. She shows here to best advantage, the intimateness of the room standing her in excellent stead.

She's given to gut-bucket rhythmic and riff-roughouse vocalizing. Her manner of doing 'Chloe,' 'All of Me' (deb satire) and 'Old Man River' is further fortified by good accomp. Miss Robinson is different, a hoyden Harlem comedienne who will do better in the classier spots, although OK for the general cafe circuit. Otherwise Maxine Sullivan continues to boff 'em here; the clever Eddie Mayehoff is a funny mimic who, too, will one day be 'discovered' (why not now?); Vicente Gomez registers with skillful flamenco guitaring, and Herman Chittison and Julius Monk are at the Steinways, the latter emceeing also. *Abel.*

KITTY KALLEN
With Jimmy Dorsey Orch.
Pennsylvania Hotel, N. Y.

While Kitty Kallen seems to be a new discovery by the trade, she's been around for some time. Starting in Philadelphia on WCAU radio programs, she began band singing with Jan Savitt and later with Jack Teagarden. Before hooking up with Dorsey as replacement for the widely followed Helen O'Connell, Miss Kallen was doing sustaining radio programs on the Coast.

She's a definite asset to Dorsey. This singer has the potentialities to move her into star soloist rating with the experience and polish her stay with the band can provide. She has a wealth of throaty vocal quality, knows how to use it and how to sell it. She's flexible, too, ably handling ballads, rhythm tunes or novelties.

With Dorsey she not only is doing the boy-girl and alternate-voice duets, which were developed for Miss O'Connell, but combining with Bob Eberly in harmony work, a distinctly saleable effort. *Wood.*

PEARL BAILEY
Songs
7 Mins.
Village Vanguard, N. Y.

Making her initial N. Y. nitery appearance, Pearl Bailey, colored vocalist, formerly with 'Cootie' Williams' orch., shows promise of developing into a personality girl. What she lacks in voice she more than makes up in s. a. and in her stylistic renditions. Works in a business suit, which, surprisingly enough, adds to the total effect.

It isn't so much what she sings (she's equally effective at ballading or swinging 'Summertime' and 'St. Louis Blues'), as her mannerisms count in putting the numbers across. A pointed look or some interpolative bit between stanzas have the effect of contributing something distinctive and she sells it to socko response. She fits nicely into such a spot as the intimate Village Vanguard. *Rose.*

PABLITO & LILON (4)
Dancing
6 Mins.
Havana-Madrid, New York

Exceptionally fast, exciting, colored rhumba dance team, backed by two boys with tom-toms, shape up as a topnotch vaude and cabaret turn. Three boys are attired in lurid blue trousers with rainbow-colored jackets, while girl is costumed to match.

Two dancers panicked audience here at show caught with their speed and agility, set off by torrid rhumba tunes in similar tempo.

For the climaxer they rhumba with glass of water on head, at a slower pace of course, the boy also doing a slow-motion acro bit simultaneously. *Mori.*

PILAR & LUISILLO
Dancing
9 Mins.
Havana-Madrid, New York

Mixed team of Mexican flamenco dancers, with unusual and sock-hoofing interpolations in authentic native style, are a winning combo.

Male partner appears to be in his teens, while girl is a mature native terper. Youngster displays skill in the hoofing department and also gets laughs with his mugging.

They're on for around five minutes early in the show doing two numbers. They clean up again, later, in a corking soft-shoe flamenco bit, in Mex peasant costumes. *Mori.*

RICARDO and NORMA
Dancing
8 Mins.
La Conga, New York

Mixed team of terpers, essaying nitery style of ballroomology, shape up as an acceptable cafe turn.

Girl, a blonde in white evening gown, is lithe and athletic. Understander, in dress suit, essays arm lifts and other acro-ballroom effects for good results. His climaxer is a shoulder routine, twirling his partner with hands in pockets.

Slightly awkward at times, but the team should acquire polish in time. *Mori.*

B'way Legit

Continued from page 1

clude revivals, of which there were six, the standout among them being 'The Three Sisters,' Barrymore. Not counted either are three vaude-revues, one of which, 'Show Time,' Broadhurst, easily topping. Current season, however, includes 'This Is the Army,' sensationally successful on Broadway and a cleanup on the road.

30 Shows Currently

There are 30 attractions in legit theatres currently, the total for the same week a year ago having been 26, of which four were revivals. Two revivals are now playing. For a time this season there was somewhat of a house shortage which quickly evaporated because the flop percentage increased. Eight attractions on the list are holdovers, the run leader still being 'Life with Father' (Empire), which is in its fourth year. Next in length of stay is 'Arsenic and Old Lace' (Fulton), in its third year, while 'Blithe Spirit' (Booth), 'Angel Street' (Golden), 'Sons O' Fun' (Winter Garden) and 'Junior Miss' (46th Street) have been running more than a year. Throughout the fall and early winter 'Claudia,' back for a repeat, too, was among the long stayers.

Number of shows in rehearsal is way down, but there are more than two dozen productions projected for late winter and spring presentation. They are 'Ziegfeld Follies,' 'Harriet,' 'This Rock,' 'Dancing in the Streets,' 'Stovepipe Hat,' 'Green Grow the Lilacs,' 'Marianne,' 'Early to Bed,' 'One Man's Venus,' 'Men in Shadow,' 'Kiss and Don't Tell' (formerly 'Kiss and Tell'), 'Follow the Leader,' 'The Family,' 'There's Something About a Soldier,' 'Get Away, Old Man,' 'Lady on Horseback,' 'More Powers to You,' 'The Incredible Woodhull,' 'Gallows Hill,' 'Goose Pimples,' 'A Bed Named Murphy,' 'The Seventh Cross,' 'Ladies by Request,' 'Laura,' 'A Highland Fling,' 'Women Love Men,' 'Keep it Clean,' 'Harem Scarem,' 'Suds in Your Eyes,' 'Take it Easy' and 'The Stones Begin to Dance.'

Number of shows announced to come include a goodly percentage of musicals. A flock of such attractions was similarly scheduled in early autumn, but only a few materialized.

Edmonton Fair Deficit

Edmonton, Alta., Feb. 9.

Edmonton Exhibition Assn. suffered a deficit of $4,479 on its operations in 1942, despite a profit of $17,990 on the summer fair.

Don Seat five at Hotel Roosevelt's Fiesta Room, Pittsburgh, renewed for four more weeks, with two additional options for same length of time.

N. Y. Drama Critics' Box Score

AS OF JAN. 29, '43

Key to abbreviations: SR (shows reviewed), R (right), W (wrong), O (no opinion clearly expressed), Pct. (percentage).

	SR.	R.	W.	O.	Pct.
LOUIS KRONENBERGER (PM)	37	33	4	..	.892
LEWIS NICHOLS (Times)	18	16	2	..	.889
RICHARD LOCKRIDGE (Sun)	32	28	4	..	.875
ROBERT COLEMAN (Mirror)	34	29	5	..	.853
JOHN ANDERSON (Journal-American)	36	30	6	..	.833
RICHARD WATTS, Jr. (Herald Tribune)	6	5	1	..	.833
WILELLA WALDORF (Post)	37	29	7	1	.784
HOWARD BARNES (Herald Tribune)	32	25	7	..	.781
BROOKS ATKINSON (Times)	14	10	4	..	.714
JOHN MASON BROWN (World-Telegram)	10	7	3	..	.700
BURNS MANTLE (News)	37	25	8	4	.676
BURTON RASCOE (World-Telegram)	21	13	7	1	.614
VARIETY (Combined)	38	35	3	..	.921

Kronenberger (PM) Leads N. Y. Legit Swamis at Boxscore's Mid-Year Mark

Louis Kronenberger, of PM, is the leader in the 'Variety' boxscore of the drama critics of the New York dailies midway of the 1942-43 season. He heads the list with an average of .892, based on 33 correct guesses out of 37 shows caught.

Although Krenonberger's pace is notably below that of last season, when he headed the list the entire distance and ended with a percentage of .923, he's still calling them more accurately than any of his colleagues.

Holder of second place in the tabulations is a newcomer, Lewis Nichols, who recently replaced Brooks Atkinson, now a war correspondent in China, as the Times' critic. Nichols' .889 percentage is figured on 16 right prognostications in 18 tries. Richard Lockridge, who resigned the critic's job with the Sun two weeks ago to enter the Navy, is in third place with an average of .875 on 28 corrects in 32 attempts.

Robert Coleman, of the Mirror, is in fourth position with an .853 rating on 29 right stabs in 34 tries. John Anderson, of the Journal-American, and Richard Watts, Jr., who started the season for the Herald Tribune, are tied with .833, although Watts, now with the OWI, covered only six shows. Wilella Waldorf, of the Post, follows with .784, while Howard Barnes, successor to Watts on the Herald Trib, has a .781 average at this point. Atkinson's percentage on his share of the Times' reviewing was .714, and John Mason Brown, who opened the season for the World-Telegram, had a .700 figure when he bowed out to accept a commission with the Navy. Burns Mantle, of the News, has a .676 rating at the moment, while Burton Rascoe, Brown's successor on the World-Telly, trails the field with only .614. 'Variety,' which hasn't been doing so well in recent seasons, is back at the top currently, with a snappy .921 average, according to its own statistics.

In toughness, disregarding the matter of the correctness of the judgments, Anderson has been the most difficult to please of the critics. He has given only nine favorable notices out of 36 reviews, for an approval percentage of .250. Atkinson liked .286 percent of the shows he caught, while the others and their respective degrees of favorable notices were: Kronenberger, .297; Brown, .300; Coleman, .324; Lockridge, .344; Waldorf, .405; Nichols, .444; Barnes, .469; Rascoe, .476; Mantle, .486; and Watts, .500. The combined 'Variety' reviewers liked .421 percent of the shows they caught.

The ratings are based on a total of 38 shows, starting with 'By Jupiter,' which opened the season last June 3, and ending with 'The Patriots,' which opened Jan. 29. Revivals, vaudeville shows, such as 'Show Time,' 'Priorities' and 'Laugh, Town, Laugh,' or such unclassifiables as 'Once Over Lightly,' are excluded. However, 'This Is the Army,' the William Saroyan 'Across the Board on Tomorrow Morning,' 'Talking to You' and 'Hello Out There' are included.

L. A. Gets 'Doughgirls'

Los Angeles, Feb. 9.

Road company of 'Doughgirls,' Broadway hit, is due at the Biltmore theatre here late in May, following the close of 'Arsenic and Old Lace,' which opens May 10.

Currently the Biltmore is housing Ethel Barrymore in 'The Corn Is Green,' to be followed by 'The Merry Widow,' March 8; 'Junior Miss,' March 22, and 'Life with Father,' April 26.

Max Richard Gets Equity Agent's OK

Although there is an indicated policy in Equity to hold down the number of licensed casting agents, a permit was granted to Max Richard, formerly of Chicago, by the council last week. His is the first permit okayed this season, whereas last season several agents were dropped from the accredited list principally through inactivity in legit.

Richard has been an agent recognized by the other talent unions and has been active in getting jobs for Equityites in pictures, particularly in the east, where commercial films are principally filmed. It's said that his work in that direction won the Equity nod.

Chi 'Lady' Net $30,000 To Date, Passing 13G Profit Up to Present Booking

As earlier indicated, 'Lady in the Dark,' with Gertrude Lawrence, is turning a bigger profit from the Chicago engagement at the 3,600-seat Civic Opera House than during the tour up to the present date. Gross for the third week ending Saturday (6) approximated $51,000, another new high for a legit show outside of N. Y. Chi net to date is around $30,000, while the black up to the Chi opening was $13,000.

Profit for five weeks at the Civic may be about $50,000, although there will be added expense attendant to 'Lady's' return to N. Y., it starting a repeat showing at the Broadway Feb. 28, following a one-week layoff. There is some chance that the Civic engagement will add a sixth week. The Broadway contract has been signatured.

'Lady' will complete its season on Broadway, date being indefinite. Paramount is shooting the picture version (with Ginger Rogers) and the film will not be finished until spring. While the pic may be released any time after completion, it will probably not be shown until fall, being slated as one of the major releases for next season.

Showmen figure that 'Lady' at the Civic will easily exceed the possible net by far if the show played a regular legiter in the Loop for six months. Other managements have eyed the Opera House for bookings but the spot is not always available for road shows and few are of the calibre to draw big money in so large a theatre.

Mary Morris Comeback Deferred; Out of 'Harriet'

Pittsburgh, Feb. 9.

Mary Morris back on faculty of Carnegie Tech drama school here, deal for her to go into the Helen Hayes play, 'Harriet,' having failed to jell. Miss Morris, who abandoned her Broadway career several years ago to teach, was sent for by Producer Gilbert Miller and she made a hurried trip to one of the drama's tryout spots.

Once before Miss Morris interrupted her duties at Tech to do a show for the Theatre Guild but it lasted only a few weeks. She had arranged with Carnegie officials for an indefinite leave of absence in the event that the 'Harriet' contract had come through.

Palmerton Becomes Head of Holyoke House

Holyoke, Mass., Feb. 9.

Guy Palmerton, stock producer, is the new manager-director of the New Holyoke theatre. For the past 10 years he had been running a summer theatre at Lake Whalom. He succeeds Harold J. Kennedy.

Palmerton's first production is 'No More Ladies,' which starts a week's run tonight (9).

20% Hike Setting WLB Precedent?

Delayed decision of the War Labor Board on the proposed raising of minimum pay for legit actors from $50 to $60 probably indicates the number of wage increase cases that bureau is considering. Fact that it would mean a 20% boost may be delaying the issue, however, because it could be interpreted as setting a precedent. So far increases have been kept within a 15% limit but labor unions are contesting that restriction.

In the case of actors, it is argued that WLB should not class such work in the general category of employees. Stage jobs are casual employment as compared with permanent jobs in the other industries. Also pointed out that only a percentage of actors would be affected by an increase, whereas in war plants and other factories raises generally concern all employees. In show business those who will participate in an increase are those in the lowest bracketed class.

In the case of the actors, the managers readily assented to the boost. At the confab when the concession was given it was suggested that an increase from $50 to $57.50 would come within the 15% idea. Showmen promptly discarded the proposal, saying that $60 was hardly liveable pay for people who may be engaged on the stage for comparatively few weeks during the year. Because of that and the fact that only some legit people would participate, attorneys anticipated an okay from WLB. If the decision is delayed indefinitely, however, there is nothing to prevent managers from engaging the lowest-bracketed people at $60.

WLB may also be asked to act on the managers' and agents' application for more salary. That will depend upon the recommendation of mediator Paul Brissenden, who listened to the arguments, but who had not made known his report up to early this week. In that case the showmen opposed the raise, which calls for 15% more. Even fewer people than the lower bracketed actors will be affected by that ruling, as there is but one manager and one agent with each show.

3 MASS. BILLS WOULD NIX TICKET AGENCIES

Boston, Feb. 9.

Boston's long-smouldering legit ticket agency row broke out anew today (9) when three bills, designed to abolish or make agency operations prohibitive, passed a public hearing at the state house and were filed for action in the Legislature. All three bills passed the hearing without evident opposition, there apparently being no representative of the agencies present.

The bills must still past the house senate and governors signature. As has been proved before, this is a difficult journey and many consider the bills doomed.

Sissle-Blake 'Shuffle' Set for Los Angeles

Los Angeles, Feb. 9.

'Shuffle Along,' the all-colored musical which was one of the Broadway hits of the early '20s, will be revived here, with Noble Sissle, Eubie Blake and Flournoy Miller of the original cast.

The opening has been set for early May at the downtown Maayn theatre.

'Shuffle,' which Sissle and Blake authored, has been touring army camps since Nov. 23, under the USO-Camp Shows, Inc., setup, with the three principals intact.

Brandts Ask $2,000 Reimbursement, Echo of 'Native Son' Censorship Row

League of New York Theatres, or three of its management-members, may pay the loss sustained by 'Native Son' following the rumpus over the drama in December. It all stems from Lee Shubert's posted closing notice at his Majestic, N. Y., indications being that the show was being closed because of possible censorship, though business was bad anyway. League then called an emergency meeting to act on the folderoo, Shubert withdrew the notice and the Harry and William Brandt office declared 'Son' would continue, although it was losing money. Herman Shumlin, Lindsay Crouse and the Playwrights Co., thereupon offered to assume the possible losses, William Brandt then saying his outfit would take care of the red.

Hue and cry arose following the arrest of some of the persons responsible for 'Wine, Women and Song,' namely I. H. Herk, the producer, who was convicted for running an indecent performance. 'Wine' closed at the Ambassador pronto, while 'Son' was among the shows named by the Catholic Theatre Movement, a pressure group, as being objectionable.

Last week Brandt wrote the League to the effect that, by continuing 'Son' two weeks after the anti-censorship huddle, the show lost another $2,000 (it closed Jan. 2). He said that if his firm was alone in the project the matter would not have cropped up again but as there were associates the former seemed to be entitled to reimbursement.

League takes the slant that as it went on record against indicated threatened censorship the Brandts are right in asking to be reimbursed. Whether the three managements will be asked to share in such a payment has not yet been determined, or whether the League as a body should assume the obligation is still to be decided. Nor has it been determined if the show management should be paid the whole loss for the two weeks or whether the Brandt firm should assume a percentage of it. Play was presented by Louis and George W. Brandt, kin of the elder Brandts, but it is known that J. J. Leventhal was also concerned.

'Wine' is still billed on the Ambassador house boards. House was operated by the Shuberts, but since the license was revoked for a year, it cannot be used until next December.

SHUBERT WAREHOUSE DAMAGED BY FIRE

One of three Shubert warehouses, located on 38th street, N. Y., was badly damaged by fire last Thursday (4). Spot was the principal production shop of the firm. Jigsaws and other carpentry devices were destroyed and it will be difficult to replace such machinery. Props and electrical apparatus were also either destroyed or damaged. Whether the blaze will retard Shubert revivals is not certain for several such attractions, fully equipped, are on tour. Although there is another Shubert storage building and shop in Greenwich Village, new production may be contracted for with independent plants, as was the 'Ziegfeld Follies,' now in Boston. Shubert warehouse for costumes is located in 61st street.

Origin of the blaze is not known, it having started on the second floor, while men were at work downstairs.

Big 'Sons' Biz at N. Y. Winter Garden Reported Delaying 'Follies' in Hub

Latest 'Ziegfeld Follies,' current in Boston, where it will play another week, is due into the Winter Garden, N. Y., but will not arrive until the middle or latter part of March. Reason for setting back the Broadway showing is said to be the continued strong grosses of the present tenant, 'Sons o' Fun,' with Olsen and Johnson. Lee Shubert, one of those interested in the 'Follies' and also 'Fun,' strongly opposed switching the O. & J. revue to another house, and his associates evidently finally concurred, although there was a reported argument over the matter.

'Fun' has again been close to the top grosser on Broadway, but although it will probably stick until the early spring, it is not due for the road until fall. It all depends on whether O. & J. go to Hollywood for another picture, should the show not play out the season in N. Y., or whether the film is set back.

'Follies' is slated to be $5.50 top for the Garden and, if so, will be the first musical at that price since the depression. 'Fun' has been using a $5.50 top on Saturday nights and holiday eves, 'Something for the Boys,' Alvin, now also charging the same rate on Saturdays, when the metropolis is filled with show-thirsty visitors.

'Follies' is dated for the Forrest, Philadelphia, Feb. 23, and may stay there a month, although pencilled for Washington March 8.

'Follies' 1 A.M. 'Matinee'

Boston, Feb. 9.

The new 'Ziegfeld Follies' had its defense workers matinee last week (4) at the Shubert, and it's still wondering if it was all worthwhile.

The show began at 1 a.m. for a untheatrewise gang of swing shifters from the G. E. plant in Lynn, Fore River shipyard in Quincy and so forth, who came in their work clothes. The first three or four scenes of the extravagant musical were greeted with lusty bellows to 'take 'em off!' but as the audience got used to the live talent, it settled down somewhat, but the response was never less than loud.

Sue Ryan, who's been wowing the customers all along anyhow, proved especially popular with the swing shifters.

When it was all over, in the neighborhood of 4 a.m., an undetermined number of bottles was cleaned out, variously estimated from 58 to 303. The house wasn't sold out, but the gross came close to $3,400, good.

Meanwhile, the show is in a continuous state of flux. Arthur Treacher's material has been considerably bolstered and various improvements have been made all down the line. Betty Keane is reported out of the show, and Jack Good is reported in sometime in the future. Jack Cole, whose two dance specialties with his group of dancers, are one of the best single features of the show, expects to be drafted by Feb. 20, which means the loss of a powerful attraction in New York.

HOLD N.Y. FLACK ON EMBEZZLING CHARGE

Philadelphia, Feb. 9.

Hal Olver, N. Y. press agent, was held in $3,000 bail by a local magistrate last week on the charge of embezzling $3,628 from the operator of a projected 'little theatre' project two years ago. The charge was brought by Mrs. Caroline Sherman Johnson, socialite, who had planned to build a $75,000 theatre to be known as the Main Line Playhouse at Gladwyne, to cater to the social set on the 'Main Line.'

Mrs. Johnson said she had hired Olver for five months in 1940 and that he had taken the money from subscriptions for season tickets. The Playhouse venture never panned out. It was liquidated in 1941, when a constable sold all of its assets—a couple of bales of hay and office equipment. Olver declared he was hired at $100 a week by Mrs. Johnson and that he had kept the books and had an even balance when he left. He denied the embezzlement charges and his attorney showed an 'authorization' by Mrs. Johnson to endorse and cash checks made out to the Playhouse. He also showed a signed release from his contract.

Soldier's Gift to Actors

Editor, 'Variety':

Thank you very much for the Money Order from Lieut. Robert Schieble and letter. Such a contribution from a layman always thrills and interests me. I often wonder how it comes about and when I write to the lieutenant I shall try and find out. Such men love the theatre. You can imagine how thrilled I was when a layman, Irving Niles, of Boston, under his will left his entire fortune of over $1,000,000 to the Actors' Fund because he loved the theatre and its people. Lieut. Schieble's $10 gives me the same thrill.

Walter [illegible]

Inside Stuff—Legit

Play from the Coast, 'The Barber Had Two Sons,' which opened at the Playhouse, N. Y., last week (1), substituted 'A' for 'The' in the title by Friday (5). That called for spotting the show at the head of the alphabetical ad list in the dailies.

The Richard Powers, liked by critics in 'Barber,' is Tom Keene, former cowboy star in pictures. Feeling that the broad differential between the Broadway stage and the open range might reach to the drama's disadvantage, coauthor and bankroller James Hogan, film director, decided to borrow a stage name from one of his friends, Richard Powers, ASCAP's western division head.

'Barber' is what might be called a Brown Derby production, having been conceived and nursed along by Hogan, his collaborator, Tom Duggan, and the producer, Jess Smith, agent, in the Vine street food foundry. Hogan was so confident he had a hit in 'Barber' that he is said to have financed the entire enterprise.

Elliot Norton, drama critic of the Boston Post, devoted his column Sunday (7) to rapping Eddie Dowling for the latter's curtain speech attack the previous Wednesday night (3) on the Boston critics. Apparently incensed because of the unfavorable reception of 'This Rock,' his production currently trying out at the Plymouth theatre there, Dowling told the audience that the Boston critics had previously panned his productions of 'Time of Your Life,' 'Shadow and Substance' and 'The White Steed,' all of which later won prizes in New York. Norton explained how Dowling's charges were unfounded and asserted that his speech was 'unfortunate.'

Two weeks previously, Norton devoted his Sunday column to an appraisal of Milton Berle, star of 'Ziegfeld Follies,' also currently trying out in Boston. It was a highly complimentary piece, but offered several acute, constructive criticisms of Berle's work. It was a remarkable column of its kind.

What started out to be one of the biggest legit seasons Pittsburgh has ever had threatens to wind up among the poorest. Nixon, which didn't have a dark week until right before Christmas, is finding bookings far and few between since first of year, and only thing that may save second half will be return engagements. 'Claudia,' the latest show going back, is penciled in for March 1, its third visit here in less than 12 months, and 'Tobacco Road' will likely play again in April following sensational $12,500 for its 10th run locally week before last.

Nixon now dark for second straight week, reopening Monday (15) with 'Junior Miss' for a fortnight, first session under subscription auspices, then 'Claudia' and another dark stanza between that and 'Porgy and Bess,' coming in March 15 for two weeks. After operetta, Nixon doesn't have a single thing in sight although there's talk of the Cornell-Anderson-Gordon 'Three Sisters' hitting the road and coming here in April. Biz has been okay when house is open, but there don't seem to be enough shows to keep it open.

It's not generally known among managers that rules of conduct for actors apply as strictly for rehearsals as for performances, especially relevant to sobriety. Case in point recently arose and Equity informed the showman that if any player attended reheasal after over-indulgence he or she would be subject to instant dismissal. Warning was given by the management because of the misstep.

If complaint of such irregularity during rehearsal is made to Equity the offender is subject also to fine or suspension. There has been little out-of-bounds behavior reported this season, although last summer a complaint was considered by Equity's council, which failed to sustain the charges. Suspension from any of the talent unions is more vital than in former times, because when actors are out of good standing for cause, they are not permitted to accept any other professional engagements.

Patricia Coleman, whose 'Moon Vine' opens tomorrow night (Thursday) at the Morosco, N. Y., is a protege of Helen Hayes and her husband, Charles MacArthur. She's a contract writer at Metro and recently sold the screen rights to another of her plays, 'O Bury Me Not,' on which the Theatre Guild formerly held an option.

Gilbert Miller formerly held an option on 'Moon Vine,' but relinquished it. Miss Coleman then sold it to Jack Kirkland as a vehicle for the latter's wife, Haila Stoddard, who now has the leading part. Miss Coleman has written occasional scripts for radio.

National Theatre Conference has received permission to use 'The Patriots' (National, N. Y.) for its thousands of community and little theatre groups. It is the second current Broadway show for NTC, for which 'The Eve of St. Mark' (Cort) was originally written. One college group performed that drama on the same night it opened in N. Y.

Both plays are Playwrights Co. productions, though Rowland Stebbins is a partner in 'Patriots.' Royalty for the NTC showings is moderate but may become sizeable. Cost to each amateur group using either play is from $25 to $100, according to the size of the community and the number of performances given.

Amusing incident cropped up in New Haven in connection with the premiere of 'Harriet' (Helen Hayes) recently. Program carried no credit for staging the show and inquiry brought the information that Gilbert Miller, who originally took on direction of the play, decided after two weeks that he couldn't handle both the producing and staging ends, so he called in Elia Kazan to finish latter assignment.

When asked who should draw staging credit, Miller and Kazan put on an Alphonse and Gaston act, each passing the honor to the other. Final decision listed Miller as the producer and Kazan as director .

Unprecedented crowds gathering in main lobby of Metropolitan Opera House, N. Y., for tickets has resulted in installation of loudspeaker system connecting from boxoffice. Every 10 minutes member of b.o. staff addresses prospective ticket purchasers, calling out what seats are available for performances about a week ahead, and giving price and general location of available seats.

P.a. system has been in use for past two weeks, idea being to save the ticket buyers the trouble of waiting hours in line only to find seats they want are sold.

Toronto dailies gave a young actress the brushoff, more in reprimand than in anger, feeling that her youth and the possible quick success warped her sense of values. Instead, one of the lesser players in the troupe, a former film star, got plenty of attention. The young player gave out the reason for her inaccessibility to the press that she 'never gave interviews on Mondays.' Youngster, slated for Hollywood, to recreate her stage role, was deemed ok, but the impending kleigs are blamed for the new-found high-hat.

Money guaranteeing actors' pay on deposit in connection with 'You'll See Stars,' a Broadway holiday flopperoo, has been tied up by the show's backers, same going for coin similarly required to protect the wages of other stage unionists. Dave Cramer, who produced the little revue, says he's not interested in the money and that it rightfully belongs to the cloak and suiters who invested. Show's red was comparatively light, around $18,000. It played the Elliott for three performances.

Lee Sabinson, who presented 'Counterattack' at the Windsor, N. Y., last week, is the newest addition to the managerial field. He was formerly play reader in several picture company offices in N. Y. Melodrama is an adaptation by Janet and Philip Stevenson, latter being a Broadway press agent. The duo is at work on another play. Columbia Pictures is said to have provided most of the backing.

Margalo Gillmore considers her marriage to Robert Ross 'more important' than touring in 'Life With Father,' which is the reason she left the cast recently. It was agreed with Oscar Serlin, who produced the show, that she was free to withdraw around the first of the year if Ross was not called into the Army. June Walker, who had appeared in 'Father' before, replaced.

Juanita Rios out of 'Star and Garter,' Music Box, N.Y., and her last-act ditty, 'Brazilian Nuts,' has been assigned to Marjorie Knapp. Latter was assigned the 'Bunny' number that was criticized and taken out for revision. Meantime, a number entitled 'Money, Money, Money,' has been inserted.

Instructions to ushers in Broadway legit theatres from Playbill are to give one program to every two persons if they attend together and two programs to every three patrons when together.

Playbill publishes the program and explains that the government requires the reduction in use of paper, a wartime conservation measure.

Play Out of Town

THIS ROCK

Boston, Feb. 2.

Eddie Dowling production of comedy in three acts (five scenes) by Walter Livingston Faust. Stars Billie Burke; features Nicholas Joy, Jane Sterling, Zachary Scott, Alastair Kyle. Staged by Eddie Dowling; sets, Watson Barratt. Opened at the Plymouth, Boston, Feb. 2, '43; $2.75 top.

Children....Suzzanne Johnston, Lois Volkman, Patsy Flicker, Buddy Millard, Dickie Millard, Richard Leone

Dannie....Harlan Stone
Mary....Joyce Van Patten
Joannie....Joan Sheppard
Douglas MacMasters....Zachary Scott
Johnny MacMasters....Alastair Kyle
Patton....Roland Hogue
Margaret Stanley....Jane Sterling
Cecily Stanley....Billie Burke
Malcolm Stanley....Nicholas Joy
Robert Duncan....Everett Ripley
Maid....Lucia Victor
Cuthie....Ethel Morrison
Angus....Malcolm Dunn
Sergeant Higgins....Gene Lyons
Mr. Harley....John Farrel
Mrs. Proudie....Victor Beecroft
Little Daisy....Louna Lynn
Little 'Arry....Gerald Matthews

Billie Burke is likely to have trouble pedalling this vehicle up the grade. It's a sincere, well-meaning and sometimes amusing story whose theme is the breakdown of class consciousness in blitzed Britain and its plot the poor-boy-hates-rich-girl routine. Inasmuch as the action is clothed in purple language save when the characters are saying 'dash it all, old boy, frightful, what?' the chances are 'This Rock' is headed for the crusher.

Yet, barring a number of overly melodramatic developments, the plot is sound from a purely technical standpoint despite its tendency to swerve from family comedy to tragedy and back. Moreover, the comedy, invariably springing from Miss Burke's familiar delivery, appears to prove highly satisfactory to her vast number of admirers. Thus the play's hope seems to be a revision which both emphasizes her giddy vagueness and keeps her onstage as much as possible. Then, if its lush sentiment survives the sterner appraisal of the first-nighters, it might prove a moderate success on Miss Burke's name value.

'This Rock' (meaning, as one doubtless remembers, brave England) opens when a half-score unruly brats from London's East Side gallop into the drawing room of the shipyard-owning Stanleys. While they appall vertiginous Mrs. Stanley with their madcap doings and uncouth language, their mentor, an RAF mechanic, appalls the Stanleys' haughty daughter by assailing her social position and lack of political awareness. They thus fall in hate at first sight.

When a bomb drops near the house, the Stanley girl is temporarily blinded and the mechanic's 10-year-old brother is gravely wounded. This sprightly little fellow, a paragon of virtue (like everybody else in the play), at length sees (like everybody in the audience) that his brother and the Stanley girl are in love and brings them together. Since the brother has been made a flying officer in the meantime, which upsets his theory that his kind never gets a break, his socially conscious views are sufficiently adjusted to allow him to accept the Stanley girl, and, if necessary, her father's shipyard.

Meanwhile, Miss Burke flutters amiably about, coping with servants, kindergarten problems, bombed-out flower beds, and, at last, with the kitchen. She lends considerable liveliness and humor to her role and, at opening, was given a flattering reception by the audience. In the role of the little boy, Alastair Kyle, a British refugee playing his first part, demonstrates a striking talent, timing his lines and his business like a veteran even considering director Eddie Dowling's indubitable assistance. He's a child actor to watch.

Zachary Scott, late of 'Damask Cheek,' handles his difficult and often embarrassing role with disarming conviction, while the others in the cast are capable enough. The 10 children in the play romp about with extraordinary lack of self-consciousness and add no little illusion to the play. Dowling has obviously lavished great care on the staging, the results with the children being especially notable. Watson Barratt's sets, a living room and a barroom, are in good taste. *Elie.*

Plays on Broadway

COUNTERATTACK

Margaret Webster's production of melodrama in three acts (one scene by Janet and Philip Stevenson, based on Russian original of Ilya Vershinin and Mikhail Rudermann. Presented by Lee Sabinson. Features Morris Carnovsky, Barbara O'Neil and Martin Wolfson. Staged by Miss Webster; setting, John Root; $3.30 top; opened at Windsor, N. Y., Feb. 3, 1943.

First German Soldier....Philip Pine
Second German Soldier....Douglas Hubbard
Third German Soldier....Richard Rudi
German Sergeant....Harold J. Stone
Emma Dahlgren....Barbara O'Neil
Weiler....Richard Basehart
Giltzparer....Karl Malden
Mueller....Richard Sanders
Huebsch....John Thomas
Stillmann....Martin Wolfson
Ernemann....Rudolph Anders
Krafft....John Ireland
Kulkov....Morris Carnovsky
Kirichenko....Sam Wanamaker
Lieutenant Petrov....Donald Cameron
Barsky....Orin Jannings
Generalov....Bert Freed

War plays have found the going difficult on Broadway since Pearl Harbor, and while 'Counterattack' is timely, having a Russian-Nazi background and is very well performed, its chances seem limited. Impression is it will be better as a film.

Direction is outstanding and justifies the billing, 'Margaret Webster's Production.' Play is in one set, locale being a cellar on the eastern front, autumn, 1942. Exit from the spot is clogged with the rubble of bombs and the setting appears real.

Bunch of Nazis including a nurse are the captives of two Red soldiers, Kulkov and Kirichenko. There are times when attempts of the Germans to overcome the Russian duo are exciting. Such incidents come after the Nazis throttle one of their own men. Kirichenko becomes a casualty during a fight in the dark, with the nurse assigned to attend him, and Kulkov is on the verge of collapse from loss of sleep.

Morris Carnovsky as the more determined of the Russians easily takes playing honors. His simulation of drowsiness, after having had no sleep for three days, heightens the dramatic progression as the Nazis almost close in on him.

Finale finds rescuers clearing away enough debris to enter the cellar. Latter are first heard chattering in German, a little native trick, but they turn out to be Russians. By the time of their entrance one of the captives has been identified as a Gestapo agent and another the sought-for lieutenant in charge. Revelations come from the captives, indicating the yellow coming out in the Nazis—always referred to as Fascists. One of them has gone over to the red side and is given a gun to aid the weary Kulkov.

'Counterattack' is virtually a male-cast play, for while Barbara O'Neil, who plays the nurse, is featured, her contribution is unimportant. Martin Wolfson, enacting the German who switches to the captors' side, is featured along with Carnovsky and gives a very good performance. Sam Wanamaker attracts attention as the wounded Russian, and there are other worthwhile performances among the Nazi characters.

Columbia Pictures has backed 'Counterattack,' which brings a new legit producer into the field in Lee Sabinson. *Ibee.*

Ask My Friend Sandy

Alfred de Liagre, Jr., production of two-act farce (one scene) by Stanley Young. Stars Roland Young; features Norman Lloyd and Mary Sargent. Staged by the producer; setting by Watson Barrett; $3.30 top; opened at Biltmore, N. Y., Feb. 4, 1943.

Harold Jackson....Roland Young
Jane Brennan....Kay Loring
Minnie Mae....Anna P. Franklin
Mrs. Jackson....Mary Sargent
Sandy....Norman Lloyd
Mary O'Donnell....Phyllis Avery
Li....Joseph Tso Shih
Christopher Dickson....Franklyn Fox

A rather mild evening in the theatre. Well selected cast carries on swiftly paced dialog but because there are too few laughs for a farce, 'Ask My Friend, Sandy' looks like an in-betweener.

Producer Alfred de Liagre, Jr., landed several seasons ago with another one-setter, 'Yes, My Darling Daughter,' which also had a limited cast. Similar managerial formula is used but the comparison about ends there.

Roland Young comes back to the stage after four years in Hollywood and he gives a comic performance as one Harold Jackson, successful book publisher who mixes Scotch and rye, which places him in the mood to listen to the crackpot idea of one Sandy, a kid soldier whom wifie found in a canteen. Sandy has no trouble in getting Harold to give away all his money, and it soon looks like the Jackson home will be wrecked.

Harold fraternizes with the servants and takes all hands to Harlem hot spots, while Mrs. Jackson is nightclubbing it with Sandy in a sisterly way. Publisher parades around in a Blue Devil uniform, having been in the French army during the last war, the outfit making him a bit ridiculous. Soon Harold starts selling the furniture, his wife goes off to Bridgeport for a job in a tank assembly line, and he gets himself a job as a taxi driver from which he's soon fired.

Just when it looks as though Harold is all washed up, his partner arrives with the surprising news that the firm is making a new fortune. Seems that Jackson had written a tome himself about how to live better with less money. News of his exploits create a new high demand for the book, which had been on the shelf for years. Wife returns and all they have to do is get rid of Sandy. Latter's fiancee, from his native Rockaway, attends to that. She knows how to handle the fellow, usually starting by kicking him in the pants.

Young, as always, is a likable performer with his quizzical manner, but while he has a few goodly giggles the best laugh line falls to Franklyn Fox, who plays the publisher's partner. Talking to screwy Sandy, he says, in effect, that it isn't fashionable these days to call a person a Communist.

Norman Lloyd plays Sandy with streaks of loquaciousness, handling the part so well that he should progress. He has been around for about 10 years in plays which didn't do so well but last season scored in the film 'Saboteur.' Mary Sargeant is okay as the wife, while pert Phyllis Avery, who knows how to handle her Sandy, should be further heard from. *Ibee.*

FOR YOUR PLEASURE

George M. Gatts production of revue in two acts; stars Veloz & Yolanda; produced and staged by Frank Veloz; orchestra conducted by Jerry Shelton; $3.30 top; opened at Mansfield, N. Y., Feb. 5, 1943.

Cast: Veloz & Yolanda, Susan Miller, Golden Gate Quartet, Jerry Shelton, Bill Gary, Al & Lee Reiser, Vincente Gomez.

Veloz and Yolanda, a crack ballroom team, have been concert-touring the country, and their idea to present a revue on Broadway appears to have been a sudden impulse. And that's evidently the way it was carried out—suddenly—to the point that it's not only a weak entertainment and weak boxoffice, but palpably unready for unveiling.

As the stars, with Frank Veloz also credited as producer and stager, the dance team is on the bulk of the time, and it's too much of one thing in two hours. Granted that they are exceptional ballroomologists, three or four routines should have been their limit. Instead, they did 14 numbers, as billed, and thus become tiresome.

Whole show is slow-moving, badly paced, badly lighted and poorly equipped with some ill-colored drops, a traveler and black cyc. There's a complete lack of comedy. The orch, maestroed by Jerry Shelton, who also inserted an enervating pair of groanbox solos of his own, is also poor. Evidently insufficiently rehearsed, the fugitives from the sidewalk in front of Local 802 virtually murdered the talent.

From the standpoint of delivery, the show's standouts are naturally V. & Y., but running them a close second is Susan Miller, the pretty songstress from the Coast, who was last in 'Beat the Band.' She, unlike the others, doesn't overstay her welcome, capably delivers four pops and got off to a fine reception at the premiere.

Vincente Gomez, a concert-type guitarist, is on much too long with four numbers, and it appeared, when caught, as though the stagehands were trying to cop his chair in order to get him off. The Golden Gate Quartet, colored group, evidences a poor choice of spirituals, two of them dealing with Noah's Ark, but insert one number, 'Stalin Wasn't Stallin',' that got the only laughs in the show.

Bill Gary is a mediocre ballet hoofer who is evidently trying too hard to emulate Paul Draper. He has one routine that's okay, but then does three or four more that are quite the opposite. Al and Lee Reiser, radio piano team, are spotted in the pit and give the orch some moments of class. In their own session, immediately after intermission, they furnish the best musical interlude of the show. *Scho.*

Alfred Cherrington Evans composed the score for Fred Herendeen's musical, 'Lady on Horseback.' John Booth, Jr., designing the costumes; Herbert Ward producing.

'ST. MARK' 13G, 'FATHER' 11G, CHI

Chicago, Feb. 9.

Business continues at a tremendous pace for 'Lady in the Dark' at the Civic Opera House, and tickets are at a premium. Receipts set another new record.

Estimates for Last Week

'Eve of St. Marks,' Harris (3d week) (1,000; $2.75). Steady $13,000.

'Gilbert & Sullivan Repertoire,' Studebaker (1,400; $2.20). Although critics disagreed on merits of the Boston Comic Opera Company, show took $13,500.

'Good Night, Ladies,' Blackstone (42d week) (1,200; $2.75). Usual demand for ducats kept business around $15,000.

'Lady in Dark,' Civic Opera House (3d week) (3,600; $3.30). Soared to nearly $51,000.

'Life with Father,' Erlanger (1,300; $2.75). First week of return garnered $11,000.

'Maid in Ozarks,' Great Northern (19th week) (1,300; $2.20). Increase in advertising, judicious placing of half-rate tickets and addition of Wednesday and Sunday matinees boosted gross to $9,000.

'CLAUDIA' SOCK 19G IN THIRD VISIT TO WASH.

Washington, Feb. 9.

'Claudia' in 10 performances at $1.50 top grossed $19,000 at the National last week, sensational for the third visit of the Rose Franken hit. All performances after Tuesday were sell out. Dorothy Maguire left the cast after the Thursday night performance, Phyllis Thaxter replacing.

Helen Hayes in 'Harriet' is attracting heavy mail order business, with the 10 sacks of letters already received considered enough to clean out the balconies for the two-week engagement opening Feb. 15.

'Priorities of 1943' with Lou Holtz, Willie Howard and Bert Wheeler, is slated to follow for two weeks. It will be Washington's first two-a-day vaudeville in 15 years.

Film Firms Still Eye Stock as Talent Source

Establishment of stock companies by major picture firms is still favored but the plans remain in a formulative state. Film interest is principally based on the idea that such activities would be a valuable talent source, with 20th-Fox said to be definitely committed to stock. Eastern office of that firm, however, indicates it will hardly go into stock action until next fall.

At least three reports on New England stands have been submitted to Bertram Block of 20th, data having been gathered by Alfred Harding of Equity, where the stock revival idea originated. Availability of theatres in the various cities covered is still not definite. Among the suggestions is one for seasonal rotary stock outfits rather than stationary companies.

Summer stock in rural spots will be virtually blacked out unless there is a change in the radically curtailed use of motor vehicles. Trend toward cities will probably be stronger than last year, and one stock manager is lining up at least six such stands, mostly in war plant centers. Some racetracks are figuring on using tallyhos to carry fans to and from the plants, but the possibility of country stock managers solving the problem similarly is discounted.

'Porgy' $26,600 Best Since Start of Tour

Biggest business drawn by 'Porgy and Bess' since it started touring was registered last week, when the quoted gross was $26,600. Gershwin operetta classic played two nights in Wichita and six performances in Kansas City, starting the current week Sunday (7) in Des Moines, where the pace was even stronger.

'Porgy' is playing at $2.75 top, with matinees topped at $2.20.

'Junior Miss' $16,500, 'Highlites' 16G, Frisco

San Francisco, Feb. 9.

'Junior Miss' picked up on the second sesh, clocking a fine $18,500 last week.

Estimates for Last Week

'Junior Miss,' Curran (1,774; $2.75) (2d week). Did claimed $16,500.

'Highlites of 1943,' Alcazar (1,264; $1.65 week nights, $2.20 Saturday) (6th week). Still booming at $16,000.

Shows in Rehearsal

'Green Grow the Lilies'—Theatre Guild.

'Kiss and Don't Tell'—George Abbott.

'Men in Shadow'—Max Gordon.

'FOLLIES' 35G IN 9 HUB SHOWINGS

Boston, Feb. 9.

'Ziegfeld Follies' is still the hottest thing in town and one of the biggest grossers on record at the Shubert, selling out every performance and turning them away. Since the Cocoanut Grove disaster standees have been entirely barred from theatres, which is, of course, paring down grosses slightly, so potent an attraction is this show. It remains through the 20th, going from here to Philadelphia.

Estimates for Last Week

'Springtime for Henry,' Colonial (1,637; $1.65) (2d week). On even keel at about $11,000, equalling its first week's tally. Two more weeks to go.

'This Rock,' Plymouth (1,400; $2.75). Not too enthusiastically received, despite encomiums for Billie Burke. Estimated at $8,000 for seven performances.

'Ziegfeld Follies,' Shubert (1,500; $4.40 Fri., Sat.; $3.85 others). Nine performances, one of them a midnight show for defense workers, are taking this wham success close to $35,000, the limit.

THEATRE SHIFTING PLAGUES 'JANIE'

Brock Pemberton is having his troubles with 'Janie' the comedy being kicked around in the matter of bookings.

Currently the show is at the Miller, N. Y. It originally opened there but was forced to move when Gilbert Miller desired to spot 'Flare Path' in the theatre. So 'Janie' switched to the Biltmore. Latter house had the prior booking of 'Ask My Friend, Sandy,' which opened there last week to mild results, and now there's a possibility of 'Janie' moving back to the Biltmore. 'Path' folded fast, leaving the Miller dark until 'Janie' returned there.

Every time 'Janie' moves it costs around $1,100, and there are no bargain rates among truckmen, unless they may be competing for a new account. 'Harriet,' the new Helen Hayes starrer, is dated to open March 3 at the Miller, and because of the comparatively limited capacity of the house the top will be $3.85. So 'Janie' must find another berth. It has been doing moderate business, said to be consistently profitable.

'Arsenic' 24G, Best Tour Biz, in New England

'Arsenic and Old Lace' (Boris Karloff company), playing repeat dates in New England last week, drew the biggest gross of the tour, total approaching $24,000. In one spot it was seen for the third time. Stands visited were Providence, Springfield, Hartford and New Haven, first three being one-nighters, takings in each topping $4,500.

In Springfield Cissie Loftus, who was appearing for Josephine Hull, was indisposed and a physician was called. Miss Loftus continued in the cast but withdraws today (10), when Miss Hull, who has been under observation at Johns Hopkins hospital, rejoins 'Arsenic.'

Dividends to the backers continue, something of a surcease for their losses in 'Strip for Action.' Amount divvied last week was $22,800, earned from operating and without further picture rights coin.

Ripe $19,000 for 'Corn' L. A., 'Blackouts' 14½G

Los Angeles, Feb. 9.

Ethel Barrymore clicked off virtual capacity for initial stanza of two and a half week stand of 'Corn Is Green' at the Biltmore, tabbing $19,000 last week. Backed by local interest and newspaper publicity, local Army show from nearby Fort McArthur, 'Hey, Rookie,' held steadily in 16th week at the Belasco with $10,000.

Ken Murray's 'Blackouts of 1943' shows no slackening of draw, clocking $14,500 in 33d stanza. 'Out of the Frying Pan' relighted the Hollywood Music Box Thursday (4), presentation of George Banyai.

'LETTY' STILL WHAMS IN DETROIT AT $17,200

Detroit, Feb. 9.

Charlotte Greenwood continues to do peak biz here at the Wilson with 'Leaning on Letty.' Playing at $1.65 top prices—except for one Saturday show at $2.20—the comedienne tucked in another sellout week in the second stanza with $17,000, only slightly under the first week which bettered $17,200.

Other house using the pop-priced policy, the Lafayette, also continued on the strong side with the Margaret Anglin-Walter Gilbert company of 'Watch on the Rhine' tucking in $8,900 in the third week. Show will go for another week before 'Tobacco Road' returns Feb. 15.

Cass also relit Sunday night with 'Priorities of 1942,' which is set for two weeks before 'Porgy and Bess' returns Feb. 22.

'Blossom Time' Neat $13,200 in Milwaukee

Milwaukee, Feb. 9.

While 'Blossom Time' is no novelty to local theatregoers, having played here nine times previously, its vitality at the boxoffice during the week ending Saturday night (6) at the Davidson amazed everyone, many being turned away on last days of engagement. Final checkup showed an estimated gross of $13,200, at $2.20 top.

Everett Marshall headed cast and a noticable thing about audiences was the great preponderance of the younger element, to whom apparently the legit was a new and thrilling experience.

Current Road Shows

(Feb. 10-20)

'Arsenic and Old Lace' (1st Co.)—Shea's, Erie, Pa. (10); Erlanger, Buffalo (11-13); Hartman, Columbus (15-20).

'Blackouts of 1942' (vaude)—El Capitan, Hollywood (10-20).

'Claudia' — Locust, Philadelphia (10-20).

'Corn Is Green'—Biltmore, Los Angeles (10-13); Russ Auditorium, San Diego (14); Civic Auditorium, Pasadena (15); Orpheum, Phoenix, Ariz. (17); Rialto, Tucson (18); Plaza, El Paso (19).

'Eve of St. Mark' (2d Co.)—Harris, Chicago (10-20).

Gilbert and Sullivan—Studebaker, Chicago (10-13); Shrine Auditorium, Des Moines (14); Coliseum, Sioux Falls, S. D. (15); Orpheum, Sioux City, Iowa (16); Municipal Auditorium, Kansas City, Mo. (17-20).

'Good Night, Ladies'—Blackstone, Chicago (10-20).

'Harriet' (tryout)—Forrest, Philadelphia (10-13); National, Washington (15-20).

'Hey, Rookie'—Belasco, Los Angeles (10-20).

'Highlights of 1943' (vaude)—Alcazar, San Francisco (10-20).

'Junior Miss' (2d Co.)—Curran, San Francisco (10-20).

'Junior Miss' (3d Co.)—National, Washington (10-13); Nixon, Pittsburgh (15-20).

'Lady in the Dark'—Civic Opera House, Chicago (10-20).

'Leaning on Letty'—Wilson, Detroit (10-20).

'Life With Father' (2d Co.)—Erlanger, Chicago (10-20).

'Maid in the Ozarks'—Great Northern, Chicago (10-20).

Monte Carlo Ballet Russe—Boston Opera House, Boston (17-20).

'Porgy and Bess'—Lyceum, Minneapolis (10-11); Auditorium, St. Paul (12-13); Davidson, Milwaukee (15-20).

'Priorities of 1942' (vaude)—Cass, Detroit (10-20).

'Private Lives' — American, St. Louis (15-20).

'Pygmalion'—Copley, Boston (15-20).

'Springtime for Henry'—Colonial, Boston (10-20).

'Student Prince'—Selwyn, Chicago (10-20).

'This Is the Army'—War Memorial Opera House, San Francisco (10-13).

'This Rock' (tryout)—Plymouth, Boston (10-13); Walnut, Philadelphia (15-20).

'Tobacco Road'—Walnut, Philadelphia (10-13); Lafayette, Detroit (15-20).

'Watch on the Rhine'—Lafayette, Detroit (10-13); Royal Alexandra, Toronto (15-20).

'Ziegfeld Follies' (tryout)—Shubert, Boston (10-20).

B'way Continues Strong; 'Patriots' Looks Like Click at 12G, 'Barber,' 'Attack,' 'Sandy' Mild in Openings

Broadway business continues to hold up well. Weather last week was spotty but there were a number of upped grosses regardless while the usual weekend visitors packed most theatres. Fuel shortage caused schools to holiday last week and so shows added matinees.

Among the new shows 'The Patriots' looks best with a promising first week's count. 'Counterattack' drew mixed notices but may make the grade. 'Ask My Friend, Sandy' and 'Barber Had Two Sons' were panned and look doubtful.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'A Barber Had Two Sons,' Playhouse (D-940; $3.30). Attendance light after premiere, with initial week estimated around $4,500; Sunday performances may help.

'Angel Street,' Golden (61st week) (D-789; $3.30). One-setter should last through second season; bettered $8,500 last week, profitable.

'Ask My Friend, Sandy,' Biltmore (C-991; $3.30). Opened last Thursday (4); drew weak press.

'Arsenic and Old Lace,' Fulton (107th week) (CD-893; $3.30). Close to $10,000, best money in some time.

'Blithe Spirit,' Booth (65th week) (CD-712; $3.30). Another stayer that should outlast the winter, rated around $10,500, good.

'By Jupiter,' Shubert (36th week) (M-1,325; $4.40). Improved with the field last week and approximated $25,000; still very strong in this spot.

'Counterattack,' Windsor (D-873; $3.30). Opened last midweek; drew some good notices but press divided.

'Dark Eyes,' Belasco (3d week) (CD-1,000; $3.30). Moved upward with indicated gross around $16,000; pace of Russian laugh play approached capacity.

'Janie,' Miller (22d week) (C-940; $3.30). Played two extra matinees because of school holiday; takings in 10 performances around $11,000.

'Junior Miss,' 46th Street (66th week) (CD-1,347; $2.20). Around $13,000 in nine times, matinee added because of school holiday.

'Let's Face It,' Imperial (63d week) (M-1,326; $4.40). Around $26,500; should easily top that figure with capacity business Sunday afternoon (7).

'Life With Father,' Empire (168th week) (CD-1,062; $3.30). Run leader held to improved form and again claimed better than $14,000.

'New Faces of 1942,' Ritz (6th week) (R-868; $2.75). Intimate revue estimated around $6,000, which gets it by, considering low operating nut.

'Rosalinda,' 44th St. (15th week) (O-1,357; $3.30). Line at boxoffice throughout the day; last week's business around $27,000, excellent; has developed into a stayer.

'Skin of Our Teeth,' Plymouth (12th week) (CD-1,075; $3.85). Holding to great business and is among best straight-play grossers; again around $20,500.

'Something for the Boys,' Alvin (4th week) (M-1,357; $4.40). Musical riot; getting all house will hold, and with $5.50 top on Saturday night, gross around $32,500.

'Sons o' Fun,' Winter Garden (62d week) (R-1,519; $4.40). With gross approximating $30,000, run revue is earning plenty; 'Ziegfeld Follies' due here next month although indicated that 'Fun' could stick though season.

'Star and Garter,' Music Box (33d week) (R-991; $4.40). Looks set into summer or longer, with business around $23,000, virtually capacity.

'Stars on Ice,' Center (30th week) (R-3,000; $1.65). Played 11 performances; two added matinees but one not so good because not announced in advance; $30,000.

'The Doughgirls,' Lyceum (6th week) (C-1,004; $3.30). Turning 'em away, demand being particularly strong downstairs; with $17,000 last week, went to new high.

'The Eve of St. Mark,' Cort (18th week) (D-1,064; $3.30). Slightly up here, with quoted gross approaching $16,000, big money here.

'The Moon Vine,' Morosco (C-939; $3.30). Presented by Jack Kirkland; written by Patricia Coleman; only premiere this week; opening set back until tomorrow (11).

'The Patriots,' National (D-1,162; $3.30). First full week topped $12,000, promising for historical drama; favorable follow-up Sunday (7) comment should help.

'The Pirate,' Beck (11th week) (C-1,214; $3.85). Not as strong as earlier weeks but still getting important money, with takings last week nearly $18,500.

'Uncle Harry,' Hudson (37th week) (D-1,042; $3.30). Continues to draw profitably and likely to outlast some others; around $10,000 again.

'Without Love,' St. James (C-1,520; $3.30). Final and 14th week; off early last week but capacity last half, with total over $22,000; could have played into spring or beyond.

Revivals

'The Three Sisters,' Barrymore (7th week) (D-1,104; $3.85). Slightly down some performances and rear four rows now priced at $3.30; rated more than $22,000.

'Counsellor-at-Law,' Royale (11th week) (D-1,047; $3.30). Again claimed to have approximated $13,000; promotional methods helping the boxoffice; suspended Monday (8) because Paul Muni ill.

Vaude-Revues

'For Your Pleasure,' Mansfield (1,050; $2.75). Opened late last week; panned and looks doubtful.

'Show Time,' Broadhurst (21st week) (1,142; $2.75). Not much off lately and last week back to $21,000; making run of it and likely into spring.

Hayes-'Harriet' $22,200, Philly

Philadelphia, Feb. 9.

There was plenty of gravy for Philly's legit shows last week even though bad weather undoubtedly cut into the grosses of all three legit attractions. Easy leader was Helen Hayes' 'Harriet' at the Forrest, which received enthusiastic press and zoomed through to $22,200, plenty under capacity at the show's scale ($3.42 top), but it represented a steady gain all week.

Estimates for Last Week

'Harriet,' Forrest (1st week) (1,800; $3.42). Critical raves and fine word-of-mouth. Biz built all week with $22,200 resulting.

'Junior Miss,' Locust (6th week) (1,600; $2.85). Swell $11,500 on final week of season's best run to date. Every week a winner. 'Claudia' succeeded Monday for three weeks at a $1.50 top.

'Tobacco Road,' Walnut (1st week) (1,700; $1.50). Sound $10,600 in first week, nice at this scale. Only stays originally-skedded two weeks, however, with house then dark a week until 'Springtime for Henry' on 22d.

'PRIORITIES' STRONG $24,000 IN ST. LOO

St. Louis, Feb. 9.

Natives believed raves that preceded 'Priorities of 1942,' starring Willie Howard, Lou Holtz and Bert Wheeler, and so underscored wow biz in one week ending Saturday (6) at the American. Except for one night it was a case of SRO, with the third balcony crammed. Nine performances, with the house scaled to $2.80, copped estimated $24,000. Piece could have had another profitable week, but management could not arrange to hold it.

House dark currently, but relights Sunday (14) with Ruth Chatterton and Ralph Forbes in 'Private Lives.'

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Literati

Pubs Oppose Mass. Censorship

Opposition to a Massachusetts Judicial Council recommendation that publication of defamatory matter in civil court actions be forbidden until after the opening of the public trial was voiced by representatives of newspapers and national magazines at a hearing conducted Thursday (4) in Boston by the Massachusetts legislative committee on the judiciary.

'We don't agree that the press should be muzzled until there is a hearing on the merits,' asserted Benjamin C. Perkins, counsel for the Massachusetts Newspapers Information Committee. 'The public should know what is going on in the courts. Star chamber proceedings are frowned on in this state.'

Under the proposal, Perkins pointed out, if a million dollar suit were brought against a prominent Massachusetts person, Massachusetts newspapers could not publish the facts, but New York newspapers could and radio stations could broadcast it.

Francis T. Leahy, an attorney representing the Boston Herald-Traveler, Boston American-Record, Boston Globe and Boston Post, assailed the proposal as 'retrogression to the Dark Ages,' and said it would forbid the publishing of pleadings in divorce cases, bankruptcy cases or mandamus proceed ,s until there was a trial.

Appearing as counsel for Time, Life and Fortune magazines, John F. Harding, of N. Y., said adoption of the recommendation would mean that these publications might be forced to put out special Massachusetts editions.

Channing Pollock's Autobiog

Autobiography of Channing Pollock, playwright and lecturer, one-time actor, critic and press agent, has been published by Bobbs-Merrill ($3) under the title 'Harvest of My Years.' It has Herb Roth sketches of Pollock, one of which shows him slinking into the gallery entrance after being barred by the Shuberts. Although he was once their publicity man, the Shuberts banned him because he panned their shows when writing reviews for magazines.

Pollock authored eight full-length published plays, three novels, three volumes of essays, a trio of one-act plays and 19 unpublished plays, a number of which were produced or were collaborations (mostly with the late Rennold Wolf). Pollock's 'The Fool' was his best.

He also wrote for pictures, then had a falling out with Hollywood because of his views on pictures. In a Detroit radio broadcast some years ago, an interviewer nettled him by saying films were superior to spoken drama, in fact 'have completely killed the legitimate theatre.' Pollock replied: 'On the contrary, they have helped the legitimate theatre by taking the morons out of audiences.' That about washed him up with the Coast.

Photoplay-Movie Mirror's Breaks

Exception to the predicament of most film fan mags which have been caught because of sudden twists of stars' marital and other affairs is Photoplay-Movie Mirror. The Errol Flynn story was ducked by all fan mags, except P-MM, because of uncertainty of public reaction before the trial started. The Macfadden book stuck its neck out in the February issue, which went on sale Jan. 1. Running 'What I Think of the Errol Flynn Case' by Adela R. St. John took editorial guts because mag went to press weeks before it hit the newsstands, and anything could have happened in the interim.

With the Lana Turner annulment story, the mag had a case of pure luck. Just going to press with an innocuous yarn about the happy marriage of the sweater girl, editor Fred Samis got the flash on her bust-up and had the piece rewritten from newest angle, which speculated on the status of Lana's coming baby. That one landed on the newsstands Feb. 1 with more or less exclusive for fan field. At least one competitive book got caught with happy marriage slant.

Paper Shortage Curtails Book Biz

Drastic curtailment of paper supplies, and predictions by WPB execs that book publishers by the end of the year may be getting only 60% of the amount of paper they required in 1942, has resulted in a tightening-up process which already is altering the perspective of the entire book publishing industry.

For one thing, books will have smaller margins and will be printed on lighter stock. Publishers are paring review lists. Many volumes will go out of print, with publishers reluctant to authorize new editions of books that are not in general demand.

Newspaper publishers generally are all set to advance the newsstand price of their papers and advertising columns, with bulky Sunday editions already being sharply cut down.

Magazines are also feeling the effects, with number of pages already being reduced and newsstand circulations curtailed. Free lists are being guillotined and new subscribers discouraged. Bennett Cerf, Random House pub, reports that one successful mag is planning to send out this form letter to every person who complains of contents or non-delivery of any issue:

'We are deeply grateful for your complaint, which automatically cancels your subscription. The price of same is enclosed herewith...P. S. And don't let us catch you hanging around the newsstands, either!'

Philly Record Asks New Trial

The judges of Common Pleas Court, Philadelphia, sitting en banc Thursday (4), heard the Philadelphia Record's arguments for a new trial in the $50,000 libel suit filed by John O'Donnell, Washington bureau head of the New York Daily News. The trial, two weeks ago, ended in an award of $50,000 damages to O'Donnell amid claims by the defendants that the jury had arrived at a decision 'in five minutes.' In the appeal for a new trial, Major Lemuel B. Schofield, attorney for the Record, stressed the fact that Judge Sloan's charge to the jury was not based on the legal questions involved in the suit. Schofield said the Judge had stressed the question on whether or not O'Donnell was 'a pro-Nazi or anti-British,' as claimed in the Record's editorial on which the suite was based. Instead, Schofield argued, the question involved was whether the Record had sufficient reason to believe the facts were so, before the editorial was printed. Decision on new trial was reserved.

Adams Leaves N. Y. Times

J. Donald Adams, longtime book review editor of the N. Y. Times, is on three-month leave of absence, and Robert Van Gelder, who has done profiles of the literati, plus reviews, is sitting in. Lester Markel, Sunday ed of the Times who handles the Sunday mag section, etc., will supervise the book department as well.

Adams' future status is indefinite because back of this leave-taking is said to be a difference of policy. He favored emphasis on the literary flavor, while the paper has been veering more to emphasis on war books and the like.

The Sunday book review section of the Times has been a signal success for more than 15 years under Adams, with extraordinary publisher support in advertising.

Mencken's Newest

H. L. Mencken's third in the series of memoirs, titled 'Heathen Days,' is due March 1 from Knopf. This covers the 1890-1936 period, some of it excerpted from the New Yorker and Esquire.

Mencken's 'Happy Days' (1880-1892) and 'Newspaper Days' (1899-1906) were previously published.

LITERATI OBITS

Mary Hester Rush McCoy, 81, writer of early western stories, died Feb. 2 in Los Angeles.

Richard K. Goetz, 46, drama and art critic of Der Wiener Tag, liberal Vienna newspaper before the Nazi ocupation of Austria, died Feb. 2 in N. Y.

Charles V. McLean, 78, an executive of the Philadelphia Evening Bulletin, died Feb. 2, in Point Pleasant, Pa. He was an uncle of Robert McLean, publisher of the Bulletin and president of the Associated Press.

Frank Calder, 65, president of the National Hockey League, and ex-sports editor of Canadian papers, died Feb. 3 in Toronto.

Randolph Blinn, 55, former foreign correspondent for the Hearst publications and associate director of public relations at the N. Y. World's Fair in 1939 and '40 died Feb. 4 in Butler, N. J.

Edward Henry Crockett, 31, Associated Press war correspondent assigned to the British Mediterranean Fleet, was fatally wounded when a warship he was on was torpedoed. The British Admiralty released the story Feb. 5. Crockett was buried at sea. He had succeeded Larry Allen, now a prisoner of war in Italian hands.

Lieut. William Carson McClure, 23, Army Air Force, was killed in a plane crash near Bedford, Va., Feb. 2. Carson was a reporter for the Indianapolis Star at time of enlistment. He is the son of William L. McClure, assistant day managing editor of The Star.

Ensign Robert Fleetwood was killed Feb. 1 in crash of dive bomber while on routine training flight at Monograph Field, Va. It was his first anniversary of Navy air corps service. Fleetwood was sports writer for the Indianapolis Times before enlistment.

Elmer E. E. McJimsey, 81, former Springfield, Mo., newspaper publisher, died in that city Feb. 8.

John William Spear, 83, editor of the Arizona Republican since 1912, died in Phoenix Feb. 8.

M. H. Stevenson, 47, formerly editor of the Orange, N. J., Daily Courier and during the last 10 years New Jersey correspondent for the N. Y. Times, died Feb. 7 in Orange.

CHATTER

New members of E. P. Dutton editorial staff are Fred T. Marsh, the book-reviewer, and John Tebbell, ex-managing editor of American Mercury.

Havey Boyle, sports editor of Pittsburgh Post-Gazette, is back on the job again after serious illness which first put him out of commission in November, 1941.

Lee Barker switches over from Houghton Mifflin to become new director of advertising and promotion for Doubleday-Doran. He'll also work with Dorothy Larrimore on publicity.

Reports that Jose Ortegay Gasset, author of 'The Revolt of the Masses,' is a prisoner of the Nazis in Germany, are denied by Warder Norton, who reports Gasset safe and well in Lisbon, where he's giving lectures at the university.

Hervey Allen, author of 'Anthony Adverse,' named regional information representative for War Manpower Commission with headquarters in Atlanta. Allen discontinued work on 'The Disinherited,' new novel, for war job.

George Adams, former press agent and one of Minneapolis' oldest newspapermen in point of service, who has stepped out as managing editor of the Mpls. Evening Times, is not retiring, as reported, but has other plans which he will announce shortly, he says.

Frank Gruber, currently doing a screenplay at Warners, sold British rights to two of his mystery novels, 'The Gift Horse' and 'The Buffalo Box.'

Alfred Noyes, British poet, recorded an original poem for PRC's war picture, 'Corregidor.' Noyes will conduct a lecture course at the University of California until June.

First Pittsburgh newspaper to send its own war correspondent to the front is the Post-Gazette. Paul Block morning daily, which saw Charles F. Danver, conductor of chit-chatty 'Pittsburghesque' column for the last 20 years, off to one of the theatres of war last week.

Jeff Keen, former managing editor and gossip columnist at the Philly Daily News, last week was assigned to write daily night club and chatter column for the Philly Record. Latter sheet has been without a gossipist since the demise of the 'Cecil Pennyfeather' pillar more than a year ago.

Cpl. Burt Evans, former Pittsburgh newspaperman and for several years before his induction into the army an associate editor of Bulletin-Index, class weekly mag in Smoky City, has been shipped to Puerto Rico, where he will be in charge of Caribbean edition of Yank, the soldiers weekly.

Philly Opera to Jive

Continued from page 1

erated by a New York syndicate headed by Charles Solomon.

Plans call for two bands, alternating. One of them will be a leading swing aggregation; the other a name rhumba unit. The bands are to be changed every two weeks.

The operators feel that the town is ripe for such a venture. Since the closing of the Brookline Country Club recently because of the ban on pleasure driving, there is no place in town featuring name bands.

No hard liquor or beer will be sold at the Met. A large 'milk bar' serving soft drinks and sandwiches, will be located in the basement.

Extra's Day On The Set

Continued from page 4

one yells a number like 'A-3054-One,' someone else runs in front of him and snaps two striped boards together, after which there is dead silence, during which Rickenbacker looks as though he may faint. Finally, after what seems a split second, and really is, Borzage yells 'action' and the Captain makes good. He stands up and everyone crowds around congratulating him, and shaking hands in goodbye. The time it takes cost the studio $14,000.

No sooner does he leave then a score of benchmen suddenly galvanizes into action, trundling heavy apparatus all around the place, tripping over millions of wires that lie under foot. Three or four men stand in the center of the proceedings holding onto a big book that, you discover by peeking over their collective shoulders, is the script. It is so burdened with additional pencilled scribblings that it is impossible to make out the original typewritten words, but no one consults the book anyway.

At this point you remember you have to phone someone about a dinner date that night, so you rush over to three phone booths standing in the rear. You slam the door shut to cut out the babble of confusion, drop your nickel in the slot and wait for the dial tone. But you don't wait too long. A little closer inspection reveals that the phones are phonies, and nothing but stage props. It's realism, but it costs money to find out. Suddenly a roar fills the air.

'Arrrright, you exras, attention. Over here.

Borzage and Sam Jaffe

It's Borzage, and the next thing you know you find yourself pushed up against a stage that is supposed to resemble the platform at the real Canteen. Behind you is a milling mob; the extras' time has come. It turns out that Sam Jaffe, the well known Broadway actor, is to appear in an apron and introduce four genuine Russian sailors and guerrilla fighters, and a cute Russian gal in a sailor's uniform. Finally, everything is ready, and you are instructed to sit on the edge of the platform, turn around when Jaffe comes in, and listen to his spiel. You rehearse the scene and discover the little Russian doll steals every scene, describing herself softly in broken English as 'mate to the captain.' She also steals an impromptu scene later, when, during a particularly quiet moment, she exclaims loudly, in response to a question how she likes making pictures, 'I do not like it.'

It is during the Jaffe scene that you discover the most important man on the movie set is the cameraman, barring none. A guy with an upturned hat, tweed jacket and happy-go-lucky manner. He measures the distance from the lens to the stage, at the same time throwing a hundred directions to as many assistants, who clamber all over the place, adjusting this, moving that, and in general raising hell with everything and everyone.

The great, great moment arrives. They are going to take a 'take.' Just when Borzage gives the 'action' signal the prop man remembers he forgot to give out cigarets, and does so, holding everything up and costing the studio $19,000. After this expensive gift, silence settles, 'action' is called, and the fun begins. You stand there, back to the camera, and emote. How the hell can anyone emote with their back to the camera? But that's what you're there for, and you do it. You smoke away, you listen to Jaffe introduce his Russians, but suddenly someone screams 'Cut. Who the hell is smoking up front? The s.b. is raising so much smoke you can't see the actors.' You smile until you discover it is yourself, so the expensive gift has cost the studio an extra 20 grand. A little later you almost break out in a guffaw of laughter at a serious moment when you realize that Jaffe, with his wild hair, looks far more Russky than the Russians.

The Menuhin Wasn't There

From that point on the afternoon becomes a hazy recollection. You are shunted over to a table, and set up as background for the Russian party, to listen to Yehudi Menuhin play 'The Flight of the Bumble Bee.' Instead you are looking at the little Menuhin who is not there. He recorded yesterday, so you stand around trying to look impressed and only succeed in feeling sillier by the moment.

You're then rushed back to your former location in front of the stage to applaud Helen Menken, who introduces Freddy Martin, who not only is not there, but neither is his orchestra, and you know all the time they are out in California. Resignedly, you look in the direction of Martin, applaud and then listen as Menken says she has a great surprise for everyone. Who is it but a little girl from the Coast, who just popped in, and is very shy, especially in front of so many big, strong soldiers and sailors and such. At this point Miss Menken leans over to Borzage and whispers, 'Shouldn't I say, and here comes Marlene now?' Borzage shakes his head. 'No, we haven't got Dietrich yet.'

The afternoon's activities are concluded as little groups of twos and threes stand around a door marked 'Hats.' There, a $25 extra stands under a blue light saying, 'Why, Mr. Wynn?' over and over again, and you feel like saying, 'Why, Mr. Lesser?' over and over again, but you don't, and pretty soon comes the call, 'That's all.'

Ten minutes later you are out in the street, your face still caked in mud, 10 bucks in your pocket. It takes three days for the effect of the word 'action' to wear off. Even if someone happens to use the word in ordinary conversation, you instinctively break into a toothy smile and turn your best profile.

Gov't Fact-Film

Continued from page 3

also, with strong probability that 35-mm film instead of 16-mm will be introduced when sufficient progress has been made.

British officials in non-theatrical film bureaus believe that specialized use of the motion picture medium by the Government has become necessary to prevent repetition of the 'confused thinking,' prevalent during the past 15 or 20 years, which they consider largely a result of a mixture of fact and fiction purveyed in entertainment films. Government plans are to show factual pictures designed to transmit specific messages on education, citizenship, trade and commerce.

In Canada, with a population of around 11,000,000, a minimum of 10,000,000 admissions and a maximum of 20,000,000 admissions annually is definitely in the cards. In England admission figures will probably be five or six times as great. In the U.S. admissions are estimated likely to reach from 100,000,000 to 200,000,000 annually in the early stages of development.

It has been pointed out that the non-theatrical circuit in England has not hurt regular theatres, booming b.o. conditions there being held an example. Exhibs, however, contend that this is because a large number of theatres have been blitzed out of existence, plus the wartime spending. Operators believe that peacetime conditions would make inroads on regular attendance.

Experiment in the State of Texas, where OWI aims to reach 1,000 16-mm projectors in Texas schools, is the forerunner of a plan eventually aimed to cover more than 15,000 16-mm projectors in the U.S.

All Groups

Schoolchildren are not the only groups for whom the film are intended. In Texas, local War Film Coordinators are arranging to show the films to all adult organizations such as the Parent-Teachers Associations, churches, service clubs, labor organizations and others.

Though the OWI program of developing an understanding of the war effort and explaining what can be done to help is regarded as an essential wartime development, the implication, which is not so favorably received in the trade, is that it will become a permanent and growing opposition to regular theatres. At the moment, the non-theatrical field is considered primarily in relation to raw stock supplies.

In Texas, the OWI project has the cooperation of 894 local defense councils through whom the 6,500,000 population of the state can be reached. Schools, through which films are being channeled, have the responsibility of making the films available for adult organizations by providing projectors and operators for local meetings in their communities. The Texas plan calls for a minimum of 20 separate film programs, running from 20 to 40 minutes, to start with. New films are to be added as soon as completed. OWI, Canadian, Australian, British and other films considered beneficial to the war effort are among those on the release schedules.

Broadway

Marion Spitzer to Beverly Hills for a visit until spring.

Lee Shubert and William Klein to Florida; also Meyer Davis.

Sonja Henie visiting in Florida for few weeks before going west.

The Bennett Cerfs house-guesting Anne Shirley, from Hollywood.

Alexander Korda's N. Y. rep., Steve Pallos, has returned to London.

The Banshees will hold periodical luncheon at the Waldorf tomorrow (11).

Joe Hazen, WB v.p., to the Coast this weekend; also songsmith Mack Gordon.

The Lt. Col. Tom Lewises (Loretta Young) return to the Coast this weekend.

Arthur Robb, editor of Editor and Publisher, in Polyclinic hospital as the result of a fall.

Howard Clurman contracted with Knopf to write a book on the history of the Group Theatre.

Dick Hyman, King Features publicist, becomes a Capt. in the Marines, assigned to recruiting.

Tommy 'Chinko' Knox, oldtime vaude juggler, seriously ill in Roosevelt Hospital after operation.

Lee Sims & Ilomay Bailey back to the Hotel Chase, St. Louis, their third quick return to that spot.

Abbott & Costello return to the Coast Feb. 19, after about four weeks touring eastern Army camps.

Walter Snow, drama critic of the Bronx Home News, enlisted in the infantry and reports for duty Feb. 17.

Brod Crawford in uniform accompanied by his wife rescued from mob of autograph seekers on Broadway Sunday (7).

Olin Clark, Metro eastern story department head, on jury duty past couple of weeks, is stuck indefinitely. It's a hung jury.

Mike Havas, RKO manager in Venezuela, in town for his first visit to U. S. since appointed in 1941. He headquarters in Caracas.

Earl Reynolds and Nellie Donegan, ex-headline vaude skaters now producing all-girl skating act, in town from the Midwest.

Arthur Kober due back on the Fox lot under his new six-months contract (another six-months to be spent east) by March 1.

Bill Gueringer, adman, back to New Orleans. Came up with the expectation of seeing a white Christmas, then prolonged the visit.

Harry Shapiro now back with 'Show Time,' Broadhurst; Emmett Callahan going to Coast to handle 'The Big Time,' also vaude-revue.

A committee of 42 picture execs, headed by John J. O'Connor of Universal as chairman, has been set up for this year's Catholic Charities drive.

Tom Conners, 20th-Fox sales chief, back to his office today (Wednesday). Although he returned from Coast Sunday (7), he was kept away by a severe cold.

Ramon & Renita, ex-ballroomologists, now making their home in Mexico City, expect their first baby this spring. Ramon (Reachi) now heads a booking agency there.

In an election of the Young Women's Republican Club, N. Y., Lillian A. Silk of Paramount was made second vice-prez. She is attached to the legal department of Par.

Mrs. Nate Spingold (Mme. Frances, the cutourier) made the wire services with a $1,000,000 single War Bond sale to cigar magnate Julius Klorfein at a Palm Beach rally.

Agent Paul Small, en route to the Coast for his new vaudery production, states he and Estelle Taylor will wed 'probably in Santa Barbara' in the course of this or next week.

If, as and when the Hotel St. Regis' Jane Hunter is accepted by the WAVES, Mrs. John (Timmy) Richards, N. Y. correspondent for the St. Louis Post-Dispatch, will succeed her.

Broadway's darkened traffic lights soon may be unshuttered to conform with more sensible dimout rules—not unlike those used in London. Would give motorists a break and increase safety.

Nick, for over 37 years presiding at the Hotel Astor's Hunting Room, is off luncheon duty now, just dinner; and preparing to ease out altog ther. Plans to retire from his long span at this landmark hotel. Jack, no novice at the Astor either, with 29 years behind him, is now in charge during the day.

Minneapolis

By Les Rees

University of Minnesota Theatre presenting 'Abraham Lincoln.'

March 1-8 set as dates of Shriners' annual indoor circus at Auditorium.

Chenault & Day into newly opened Minnesotan Hotel's Panther Room lounge.

Employees of local film exchanges donating to Red Cross blood bank en masse.

Four-year old daughter of Charles Stoeflet, M-G salesman, hospitalized in Devils Lake, N. D.

Wife of Bob Ableson, RKO city salesman, recovering from major operation at University hospital.

Wife of Fred Ableson, Universal city salesman, back to hospital for seventh operation this year.

Everett Seibel, Paramount circuit assistant publicity head, in Mayo Clinic, Rochester, Minn., for check-up.

PRC getting its first break in Paramount loop first-run houses with 'Yanks Are Coming' and 'Jungle Siren.'

Curly's nitery holding over Larry Randall and Freddie Fisher's 'Schnickelfritz' band staying at Happy Hour.

Australia

'Mrs. Miniver' (M-G) still smash in Sydney.

Lowell Thomas shortwaving to U.S. troops here.

Sam Snider, Snider-Dean loop, has won a seat in Parliament on first bid.

Dave Martin hopes to set some new Yankee legit shows here this year.

'White Horse Inn' doing okay in Sydney for Williamson-Tait on revival.

'Arsenic and Old Lace' a decided click for Whitehall Productions in Sydney.

Edgar Rice Burroughs here to cover war for group of U.S. newspapers.

Rupe Kathner completing 'Rats of Tobruk' with local cast. Pic will be handled by British Empire Films.

Charles Munro, former head of Hoyts, planning to join new cinema loop setup this year. Munro presently controls own loop in Queensland.

Metro plans to general-release 'Gone With Wind' soon at popular prices. Flick has been held in cold storage because exhibs declined to accept on high rates.

Government has issued orders compelling all cabaret operators to provide adequate fire-escapes for patrons. This follows recent disasters in U.S. and Canada.

Marie Burke, after a run in legit, with Dave Martin as producer, is presently doing radio work. Femme may do a musical for Williamson-Tait in Melbourne later in year.

Hal Carleton, Metro's advertising director, has turned author with a whodunit titled 'Murder Every 28 Days.' Walter Grainger, Walt Disney's local rep, is publishing yarn.

Bob Lyon, dance-band leader, has joined U.S. forces and will organize orch to entertain troops close to battle stations. Lyon, a Canadian, has been here for some years with various cafes.

Mexico City

By Douglas L. Grahame

Pic director-actor Juan Jose Martinez Casado back from a nine-month tour of the U.S.

Ralph S. Peer, president of Southern Music, who's visiting here, partied the firm's Mexican composers.

Pic scripter Marco Aurelio Galindo debuts soon as megger. 'The Man With the Iron Mask' is his first assignment.

Maestro Armando Rosales has organized an orchestra of 17 and is giving special concerts at local station XEQ.

'Cantinflas' (Mario Moreno), the comic, has become a newspaper columnist with a Mexican syndicated daily contrib of his vernacular wisecracking on current events.

Ann Sheridan here again for the explained purpose of enjoying Mexico the more and seeing another bullfight. She is accompanied by Mina Farragut, Hollywood dancer.

Juan Bustillo Oro, prize winning director, back from a good willer to South America, has been signed by Filmex to meg three productions, starting with a new version of the 'Merry Widow,' done in Spanish.

Esther Fernandez, recently back from Hollywood, is playing the name role in a revival of 'Santa' (Saintess'), based upon the novel of the same name. Pic being made at Aztec studios, with Norman Foster megging.

Producer Pedro Calderon has signed Alfonso Junco, leading Catholic writer, to script 'San Francisco de Asis' (St. Francis of Asis'), biog of the animal-loving saint, which he's to make here soon. Jose Luis Jimenez to play the name role.

Benny Rubin

Continued from page 3

ing to get out. When he was finally freed, he was well shaken.

The second show was cancelled completely. That was the night the White House made the announcement of the President's trip to Casablanca. CBS used the time for a news roundup by its correspondents in Washington and Africa.

Third week, as might be expected, there was a fire in the theatre. Joint was full of smoke, the audience was anxiously eyeing the exits and backstage firemen were towing in hose lines. Meantime, Rubin was trying to be funny.

All this time the comic had the spot opposite Bob Hope on NBC. Then he got word he was going to be switched. He was elated—until he found the shift was to Sunday night, opposite Bergen-McCarthy.

Yesterday his insurance company called him. They're cancelling his policy. Bad risk.

London

Tommy Trinder escaped serious injuries when his car somersaulted.

George Formby to Canada in the fall to do ENSA shows for troops. Due to make a pic on his return.

Kinematograph Renters' Society has lifted ban on George Elcock, who operates around 25 picture theatres.

Ronald Squire replaced Cecil Parker in 'Blithe Spirit,' while latter took fortnight's vacation after year's continuous performance.

Roy Royston, veteran of the last war and who has been serving with the RAF since 1939, has been granted leave. He's returning to the stage.

Reginald Armour, formerly with RKO in India and Paris, now representing Walt Disney this city, got in after being 16 days on the trip from New York.

Frances Day back in the cast of 'DuBarry Was a Lady' after flu. She claims it was due to lack of heating at the Phoenix, where show was recently transferred from His Majesty's.

Bernard Delfont has acquired the touring rights of 'Murder Without Crime,' the Comedy theatre hit, which takes to the sticks sometime in March, by arrangements with Killick & de Leon.

Lilian Braithwaite was only member of stage to receive recognition in the New Year's Honor List. She gets D.B.E., giving her title of 'Dame,' for services to the theatre and troop concerts.

Jack Davies has new revue, 'Over to You,' which is catch word in the Air Force. He's dickering with Binnie Hale to play lead and might also get permission for Squadron Leader Ralph Reader to produce.

H. M. Tennent, Ltd., ran special performance of 'Petrified Forest,' the current hit at the Globe, in aid of the Russian Red Cross Fund. Actors and agents donated their wages and commissions. Top price for seats was $21.

Spencer Reis, who has just joined the board of Two Cities Film Co., is also managing director of Denham & Pinewood Studios Co. and a director of Henry Boot & Co., construction firm. Reis is Henry Boot's son-in-law.

Vernon Sylvaine's 'Warn That Man' has been bought by Pathe for filming, with Gordon Harker to enact role he created on the stage. Will be made at Welwyn studios at cost of $100,000, biggest amount ever spent by this firm.

'Vintage Wine' being revived by Charles Killick, with Charles Heslop in the role created by Sir Seymour Hicks. Others in the cast are Nancy Price, Beryl Mason, John Deverell. Show produced by Oliver Gordon and Austin Melford.

Columbia's 1943 British production schedule includes two George Formby comedies and two Vera Lynn musicals. Marcel Varnel directs one of the former, titled 'The Navy,' and Gordon Wellesley has charge of 'Home Girl,' one of the latter. Other two as yet untitled.

Mary Alice Collins divorcing her husband, Oliver Wakefield. Wakefield, incidentally, a pilot officer in the RAF, now a special officer in Intelligence. His friends in the profession are still talking about Charles Lytel's New Year's party, which even carried a five-piece jazz band.

Philadelphia

By Si Shaltz

Ross Hulholland, WCAU gabber, a father of boy.

Roumanian Inn, hangout of Philly showfolk, destroyed by fire.

Charlie Ballerina, Philly magician, now at Fort McClellan, Ala.

Oscar Levant will concert at Academy of Music March 7.

New Ziegfeld Follies' pencilled for a pre-Broadway showing at Forrest Feb. 23.

Florence Bernard, prexy of the Entertainment Managers Association, is ailing.

The WAACs have taken over several floors at the Bellevue-Stratford and St. James hotels.

Dave Blum, Philly rep for E. B. Marks Music Co., to take over Southern Music's Chicago office.

Herb Eckstein, master control engineer at WIP, is doubling as radio arts instructor at Swarthmore College.

Ramona, onetime singer in Paul Whiteman's band, being featured at new 'celebrity bar' at Mort Gasway's Musical Village.

Pittsburgh

By Hal Cohen

'This Is the Army' practically set for a return engagement at the Nixon in June.

Beckley Smith, WJAS newscaster, recovering from pneumonia at Mercy Hospital.

'Claudia,' with Phyllis Thaxter instead of Dorothy McGuire, returns to Nixon March 1.

Harry Pierce new clarinetist with the Huntsmen, succeeding army-bound Gene Kurtz.

Rosalind Kharfen, former WWSW continuity writer, now scripting shortwave programs for CBS.

Women's Traffic Club turning over all profits from their annual dance to Variety Club Canteen.

Richard Ennis' travelog talks has replaced Charlie Danver's chatter column Sunday afternoons on KQV.

Otto Krenn, U of Pitt senior, is Joe Tucker's new assistant on WWSW's 1500 Club, all-night disc show.

Bill Green, his big dance place reduced to a barbecue stand by ban on pleasure driving, to Florida for the winter.

Exhib Jake Soltz has had first word from his son, Pvt. Sidney Soltz, in two months. Boy's in North Africa.

Jim Keefe, Whitehall theatre manager and ex-sportswriter, to N. Y. for annual dinner of Baseball Writers.

Johnny Gallus, featured at Villa Madrid for several weeks, now singing couple of doors away, at 7th Avenue hotel.

Johnny Harris and Rosy Rowswell back from coast after presenting Variety Club's humanitarian award to Sister Kenny.

St. Louis

By Sam X. Hurst

Howard Paysee dancers current at Club Continental, Hotel Jefferson.

Ted Lewis and Co. held over at the Club Hi-Hat, midtown nitery.

Bonita Granville and H. B. Warner on deck at the Ambassador for local preem of 'Hitler's Children.'

Burton Holmes, celebrating his 50th anniversary as a traveloguer, opens his 1943 season here Monday (22).

Sigmund Romberg slated for two concerts in the opera house of the municipal auditorium tonight (10) and tomorrow (11).

Circus Canteen, sponsored by the International Ladies' Garment Workers, opened for service men. It's patterned after New York's Stage Door Canteen.

Virgil Thomson, music critic of the N. Y. Herald-Tribune and composer, drew a large audience to municipal auditorium last week when he conducted two of his works with the local symph. orch.

'Prelude to War'

Continued from page 3

a Frank Capra production, 'Prelude to War,' made for the U. S. Army and for showing to troops. This, explained Holman, is to be the first of a series under the general title, 'Why We Fight.'

Another film, 'Spy Ship,' was referred to by Holman as 'a propaganda picture which fosters disunity.' He admitted he had not seen it.

[*'Spy Ship,' a Warner Bros. feature, reviewed in 'Variety,' June 3, 1942, said in part, 'Reminiscent of early filmdom's fantastic thrillers, does little more than give a workout for Warners' lesser players . . . story is too hokey for anything but the lesser dual spots . . . too trite to be credible for any other than puerile intellects . . . yarn pertains to the fifth columnist movement in U. S. up to Pearl Harbor, but there appears little that Pearl White and Ruth Roland passed up in their thrillers of 20 years ago.*]

Sen. Holman saw 'Prelude to War' last month and has arranged a special showing for Congress on Tuesday of next week.

'I want the members to see and judge for themselves the justification for the making and showing of this picture at Federal expense and in official time and as a proper war expenditure.

'At the conclusion of the picture,' he said, 'I was convinced that Mr. Roosevelt intended to seek a fourth term in the presidency. I was of the opinion that references to war oppression, combat, etc., as they appeared in the picture, are only window-dressing and stage scenery for cleverly organized campaign material.'

Sen. Holman named the magazine, 'Victory,' as a mag which spread politico propaganda, which he said was not released in the U.S. but distributed to American armed forces abroad.

In re: 'Prelude to War'

'A Prelude to War,' not to be confused with March of Time short, 'Prelude to Victory,' was not reviewed by 'Variety' because not designed for theatrical distribution. The feature was viewed by several industry toppers, some of them feeling that it should be released to all theatres. Others, however, were just as firmly convinced in off-the-record expressions of opinion that it was too repetitious and definitely not for theatrical exhibition.

The picture is the first of intended series of seven such features, made for the Army morale section of Service of Supply, and is intended for showing only to armed forces, according to information in the trade. Office of War Information and its film unit has nothing whatever to do with it.

Hollywood

Greer Garson at home with flu.

Mischa Auer hospitalized with flu.

Gary Cooper to Mexico on hunting trip.

Walter Morosco bedded with bronchitis

Bob Joseph joined Columbia's publicity staff.

Roy Rogers entertaining soldiers in Texas.

Mickey Rooneys reported separating again.

Boris Morros laid up with throat infection.

Norman Foster reported seriously ill in Mexico City.

Ben W. Steinberg elected prez of Universal Studio club.

Grad Sears and Arthur W. Kelley in town for UA huddles.

Marlene Dietrich's income tax recovery suit settled out of court.

Mel Ballarino shifted from Paramount to Metro casting office.

Ned Depinet in town for huddles with Charles Koerner at RKO

Bing Crosby won the Lakeside club golf title for the third year.

Mary C. McCall, Jr., and Lieut. David Bramson will wed Feb. 13.

Dalton Trumbo tagged by Uncle Sam for $7,299 on his 1941 income tax.

John Garfield nursing flu attack while 'The Fallen Sparrow' is shot around him.

George H. Thomas, Sr., joined Metro publicity staff after five years with Paramount.

Marian Martin and Albert Dekker east on three-week tour of Army and Navy bases.

Sunday horse racing, closed since Oct. 18, will be resumed March 14 at Agua Caliente.

Sidney Kornheiser, general manager of Famous Music, checking up on Paramount musicals.

Martin Mooney appointed story editor and assistant to Leon Fromkess, production chief at PRC.

Joseph Buxton, film exhibitor from Manchester, England, taking hospital treatments for injuries sustained in the last war.

Freddie Bartholomew, now in the army, filed an appeal to prohibit a suit by his British parents for his custody and earnings.

Tom Baily, once Paramount's publicity director and later with National Screen Service, moved into WB as trade press planter.

Charles P. Skouras, Dave Bershon, Duke Clark and Freddie Stein elected delegates to National Variety Clubs convention in Chicago.

Ziggy Elman, ace trumpeter, will marry Rudy Morie, film dancer, as soon as he gets out of boot camp. He was inducted into the army last Monday.

Chicago

James E. Coston to New York on business.

Fred Clark, Rialto Theatre producer, in Grant Hospital following operation.

Marvin Schenck here conferring with Maurice Golden, new midwest talent scout for Metro.

Max Bloom, one time musical comedy comedian, now managing the 400 Theatre for the Essaness circuit.

Bryan Foy in town while making shots at Stateville prison for 20th-Fox film based on life of Roger Touhy.

Ray Dunne, manager Paramount theatre, Hammond, Ind., feted by his WB co-workers before leaving for the army.

Edward Alperson and RKO chief booker, Harold Mirish, in town for several days confabbing with district manager Tom Gorman.

Stagehands, operators and other union employes of 400 theatres will donate their services on mornings of Feb. 20 and 27 for special scrap drive shows on those dates.

Although a full program has not yet been completed for the ninth annual Variety Club's convention to be held at the Blackstone hotel here, Feb. 19-21, a partial list of activities has been announced by Johnny Jones, Chief Barker of Chicago Tent No. 26.

Miami

Jack Marshall and Joe Frisco guests on WQAM's Navy show, 'Men of the Fleet.'

Pvt. Theodore Henkle, concert violinist, is conducting a series of recorded concerts for servicemen at the municipal golf course chapel, Miami Beach, Sunday afternoons.

Walter Winchell remaining indef at Miami Beach, undergoing treatment for numerous allergies by local medicos. Plans include trip to Washington, New York and Coast when he leaves here.

Lily Pons will sing an all-request program for the men of the army air forces at Flamingo Park bandshell Feb. 14. She'll be accompanied by a 150-piece all-soldier band directed by Andre Kostelanetz.

Sergeant Draper Lewis, formerly of CBS script department, is producer of new show, 'Strictly G. I.', aired over WIOD. Show is patterned after 'Matinee at Meadowbrook,' which Sgt. Lewis authored.

Dale Wimbrow, radio artist and composer, a resident of Vero Beach, Fla., authored the song, 'We've Got to Put It Over, Over Here,' which Fred Waring dedicated to the Vero Beach Naval Air Station on his NBC stanza Feb. 2.

OBITUARIES

DR. A. H. GIANNINI

Dr. A. H. Giannini, 69, film company financier, banker and civic leader, died Feb. 7 while attending annual meeting of Loyola University in Los Angeles.

Details in picture section.

MAJOR W. S. VAN DYKE

Major Woodbridge Strong Van Dyke, 2nd, 53, motion picture director, died Feb. 5 at his home in Brentwood, Cal.

Further details in picture department.

KATHERINE CORCORAN HERNE

Mrs. Katherine Corcoran Herne, 86, a leading American stage actress for 25 years until her retirement in 1901, died Feb. 8 in N. Y. She was the widow of James A. Herne, actor and playwright, and mother of Julie Herne and Chrystal Herne, both well known on the stage until they, too, retired.

Brought to the U.S. from Ireland as a child, Mrs. Herne made her stage debut as Katherine Corcoran in a benefit performance of 'Peg Woffington' given by the Baldwin theatre stock company in San Francisco in 1877. Her husband-to-be, whom she married in 1878, was stage director of the stock company.

Playing opposite her husband, she appeared in top feminine roles in many plays, including 'Minute Men,' 'Drifting Apart,' Margaret Fleming,' 'Shore Acres,' and 'The Rev. Griffith Davenport.' She had also played important roles in stage companies headed by James O'Neill, Clara Morris and Rose Coghlan.

Surviving, besides Julie and Chrystal Herne, are a son and a sister. Chrystal Herne is the wife of Harold S. Pollard, former editor of the N.Y. Evening World.

LOUIS WEITZENKORN

Louis Weitzenkorn, 49, newspaperman and author of 'Five Star Final' and other plays, died of burns and suffocation Feb. 7 in his home in Wilkes-Barre, Pa. Investigators say his clothes caught fire when he attempted to extinguish a flame caused by an over-heated pot of coffee.

Weitzenkorn based 'Five Star Final' on his experiences as editor of The Evening Graphic. He was also a reporter for the N. Y. Tribune and Times and served as feature editor of the World. Although his fame as a playwright was based on 'Five Star Final,' Weitzenkorn also wrote 'And the Sun Goes Down' and 'First Mortgage,' adapted 'A Good Home with Nice People' and co-authored with Herbert C. Lewis 'Name Your Poison.' He also authored a couple of screenplays.

FREDERICK V. HEIDRICK

Frederick Vincent Heidrick, 51, home office manager of Universal newsreel in N. Y., died Feb. 8 in Closter, N. J., where he had made his home.

After having attended Columbia Medical School as well as Polytechnic Institute of Brooklyn, he became a sound engineer for Dr. Lee de Forest, and aided in pioneering sound films.

Widow, daughter and two sisters survive.

WALLACE BRADLEY

Wallace Bradley, 82, prominent vaudeville manager of Europe and America until his retirement about 20 years ago, died of a stroke in New York Jan. 28. He was a brother-in-law of Nick Kaufman, famous cyclist of another generation, whose sister was the wife of the deceased.

Bradley was the father of Wallace Bradley, Minnie Kaufman and Frank Kaufman, all prominent cyclists, now out of show biz.

LEONARD HARPER

Leonard Harper, about 44, colored dance director who produced revues for many colored night clubs in N.Y. as well as stage units and colored musical shows, died in New York last week from a heart attack. He had started his stage career as a hoofer, but quit dancing to become a director. For years he staged the shows at the Apollo, colored vaude house in Harlem, N. Y.

Mother and brother survive.

HENRY CLAY BATE

Lt. Col. Henry Clay Bate, 52, U. S. Army Reserve, newsreel and special features editor of Universal Pictures, died Feb. 3 in N. Y. He worked as a newspaper reporter for the old N. Y. Press and N. Y. Globe, then as a publicity man with Universal Pictures in N. Y. Later he was transferred to the newsreel division.

Survived by widow, daughter, two sons and two brothers.

ARNOLD ROBINSON

Arnold Robinson, 73, manager of the music department of the J. L. Hudson store in Detroit, died Feb. 5 in that city. He was former owner of the music company bearing his name, and during the first World War organized the original Liberty Bond Band. He was active in the formation of several national musical organizations.

Widow and a son survive.

GEORGE DORING

George Doring, 82, stage manager of the Colonial theatre, Boston, for 29 years, died in North Quincy, Mass., Feb. 7. Before joining the staff of the Colonial, from which he retired 14 years ago, he had been stage manager of the Hollis theatre, Boston, and old Boston Museum.

Widow, two daughters and three sons survive.

FRANCIS PALMS

Francis Palms, 54, head of the family owning the Palm-State, loop first-run house, died in Detroit Feb. 4 following a long illness. He was the father of Lieut. James C. Palms, first Michigan theatre man to be killed in the war. He died in the raid at Dieppe.

Widow and four children survive.

Caldwell H. Brown, Jr.

1911—1936

WORTH CROUCH

Worth F. Crouch, 26, film stunt man, died Feb. 6 when thrown under the wheels of an artillery caisson in an accident on location at Calabasas, Cal., for the Walter Wanger production, 'We've Never Been Licked.'

He was rated as a top rider, roper and driver of multiple teams.

FRANK BOOST

Frank Boost, 35, for several years assistant manager of the State theatre, Denver, and later ad sales manager of the WB exchange in that city, died from a heart attack at Camp Stimson, Texas, recently.

Widow, mother, brothers and sisters survive.

ARTHUR MILLIS

Arthur Millis, 52, half of the old time vaude team of Handers and Millis, died in Boston, Feb. 7. Team did comedy dance specialties for 25 years. They appeared for several seasons in the 'Greenwich Village Follies' and 'Ziegfeld Follies.'

Three sisters survive.

JOHN S. CHRISTIE

John S. Christie, a pioneer motion picture theatre owner, died Feb. 3 in Watervliet, N. Y. Christie opened the Strand, the first motion picture theatre in the Port Schuyler section of Watervliet, 25 years ago.

Survivors include his wife, daughter, three sons, and three sisters.

H. E. L. BRUCE

Henry Ernest Langdon Bruce, 74, retired legit actor, died of suffocation Feb. 7 after rescuing a young woman and a baby from a fire that swept a London apartment house.

Bruce appeared on the American stage from 1917 to 1932.

HARRY ST. ALWYN

Harry St. Alwyn, 59, organizer of the first casting office for extras and bit players in Hollywood, died Feb. 2, following a heart attack on the RKO lot, where he had worked as a caster since 1933.

THEODORE A. WILLARD

Theodore A. Willard, 80, inventor of storage batteries, and founder and president of WTAM, Cleveland, died Feb. 2 in Beverly Hills. He was buried in Glendale, Cal., Friday (5).

Survived by wife and sister.

LILLIAN LANGDON

Lillian Langdon, one of the first stars of the silent screen, died Feb. 8 in Santa Monica. She had played leads opposite such early day stars as Douglas Fairbanks, Thomas Meighan, Lon Chaney, Mary Pickford and Will Rogers.

In private life the actress was Mrs. Lillian Bolles.

Two daughters survive.

FREDERICK W. VAN DOVER

Frederick W. (Bud) Van Dover, 35, a member of the radio team of Tom, Dick and Harry, heard over WGN (Chicago) and the Mutual network, died Feb. 3 in Chicago.

Further details in radio section.

JANE AVRIL

Jane Avril, 72, last surviving member of the dancing ensemble at the Moulin Rouge, Paris, in the 1900's which spread the fame of the French can-can far and wide, died in Paris last week.

W. M. TIPTON, JR.

William M. Topton, Jr., 33, bass violinist with the Memphis Symphony orchestra since its organization five years ago, died unexpectedly at his home in Memphis Feb. 1.

TELLULA EVANS-BURRILL

Tellula Evans-Burrill, former concert and opera singer, died in Sacramento February 2. For many seasons before the 1906 fire and earthquake, she starred in opera at the Tivoli theatre, San Francisco.

EDWARD TODD

Edward Todd, 41, serial editor at Republic, died Feb. 1 in Los Angeles. Leaves widow, daughter and brother, Alfred Todd, Universal film editor.

JACK DAVIS

Jack Davis, office exec for 20th-Fox in London, died in London from heart attack recently. Had been with Fox 13 years.

Leaves a widow.

JANET READE

Janet Reade, 33, wife of Pat Rooney, II, died Feb. 6 in Washington.

Details in vaudeville section.

LOUIS PURCELL

Louis Purcell, 40, for the past six years general auditor for 20th-Fox, died in Los Angeles, Feb. 7.

Paul Cessna Gerhart, 69, retired publicity man, died here Monday (1) after a long illness. He was once publicity manager for the Texas State Fair and publicized Texas' lower Rio Grande Valley.

Father, 72, of Mary Astor, died Feb. 4 in Los Angeles from influenza. He was Otto Langhanke, who sued Miss Astor for non-support in 1934 and lost.

Father, 72, of 'Pappy' Cheshire, hilbilly maestro at KMOX, St. Louis, died at his home in San Antonio, Texas, last week.

Mother, 82, of the Haywood sisters, vet vaudeville act, died in N.Y. recently.

Father, 54, of M-G starlet twins, Marion Lee and Mary Lynn Wild, died in East St. Louis recently.

Father, 58, of baritone Gordon Dilworth, died Feb. 4 in N. Y.

25G Ceiling Falling

Continued from page 1

to smother the limitation clause; and that it faces a bitter attack with no chance for victory. Newspapers radio columnists, economists and a small army of lawyers are battering at the wage restriction, with only a remote chance to save it in the Senate.

Congress has more than 200 letters from Hollywood stars protesting against the $25,000 wage ceiling, despite the admonition from industry leaders to keep out of the legislative battle. In addition a dozen lawyers representing motion picture producers and celebrities are having their say with the Ways and Means committee. However, the film bunch is by no means spearheading this campaign, which is being even more vigorously contested by several other industries.

Ginger Rogers' Protest

Although Ginger Rogers admitted writing in flaming protest to Senator Hiram Johnson and Congressman Will Rogers, others have communicated and asked that their letters be kept confidential. A member of the Ways and Means committee told 'Variety's' reporter that one segment of the vigorous opposition originates in California from stars who are vitally affected by the wage ceiling.

That the Administration does not intend to abandon the $25,000 roof was indicated in President Roosevelt's letter to Chairman Doughton of Ways and Means. The Executive asked that the salary limitation bill be kept clear of a bill to increase the statutory national debt limit. The New Deal foes in Congress planned to attack the $25,000 veto as a rider to this legislation, leaving the President no choice if he approved the raise in the debt ceiling.

On Capitol Hill the feeling seems to be that the $25,000 wage ceiling is doomed. House control now rests with the Republican minority in coalition with anti-New Dealers from the conservative South, and they are all against the wage limitation. In addition 90% of the metropolitan press is cracking editorially and in the news columns against what they regard as a blanket on initiative and a curb on ambition.

Labor For It

The Roosevelt administration has the support of labor on the $25,000 wage issue, but labor appears to be outvoted in the 78th Congress. Speaker Rayburn and Majority Leader McCormack have been unable to keep the Democrats in line, with the Cox-Smith-Rankin group from the Deep South lining up with Joe Martin's minority wing more than it does with the majority.

The $25,000 wage ceiling veto, if passed on its merits, and sent to the White House, certainly faces a Presidential veto. It is doubtful if the opposition to the New Deal could muster enough votes to override this disapproval. For that reason there are murmurs that President Roosevelt's wishes on extraneous matter may be disregarded.

It looks like a Donnybrook fair battle on Capitol Hill, with the odds at the moment favoring those who want to wipe out the salary limitation. Though there are powerful groups fighting the $25,000 ban, the picture industry is remaining aloof.

There may be repercusions, for one administration member of Ways and Means threatens to tear the mask off what he calls 'Hollywood hypocrites.' They are, he says, making more money than they ever made before in their lives, 'and the public won't shed any tears over stars who are crying in their beer because they have to give up swimming pools and other luxuriies.'

Pix Ration Educ'n

Continued from page 3

moment is a projected six-minute subject on nutrition values being shaped up by the Marketing Division of the Department of Agriculture.

Ben James, in charge of the picture for the Government, refused to comment but it was learned that while Agriculture will pay general production costs, and the War Production Board will give priorities for the raw film, efforts are being made to interest either some independent foundation or one of the large food processing companies in footing part of the bill. This would include the salary of such professional actors as are needed in the picture.

The present tentative plan is to offer the picture, still in the embryo state, to all pix houses which will work it in on their bills, to colleges, clubs, labor unions and any other organization that can show it. While it is now planned to make it in 35 mm., it would probably be necessary to copy it in the sub-standard film sizes for private showings.

It was denied here that the March of Time will handle production.

The OWI subject will probably be rationing, it was reported.

If the early films are successful, they may herald an entire wave of topics educating housewives on various phases of the shortage problem.

It has not been decided yet whether to enlist Mickey Mouse and other pen-and-ink actors in the cause, but the cartoon studios will probably put their shoulders to the wheel before long.

Hollywood's Food Shorts

Hollywood, Feb. 9.

Film industry is going to tell the nation the lowdown on the food situation, through a series of shorts to be made here after consultations between Morse Salisbury, information bureau chief of the Department of Agriculture and individual producers, with Nelson Poynter, local head of the Office of War Information acting as go-between.

Idea is to give the public a general idea of the world's food problems and to convince farmers and consumers alike that the result of the war depends largely on the continued supply of eatables to the United Nations.

'Unified Command'

Continued from page 2

of Agriculture, the Office of Education and OWI (which handles special requests from different government bureaus) all are grinding out film from time to time.

While the present probe is strictly hush-hush, it is understood to take into consideration the basic need for producing better results. Instances where thousands of feet of so-called battle material was photographed but only a few hundred feet of usable negative resulting are reported. In another case, fairly good material was photographed but it all came in unidentified as to locale. And nobody had any key to what it was all about.

Whether a 'unified command' idea can be installed for the bulk of the military, with the best established unit in that field taking charge plus the limitation of Government bureau units will result is not yet known. But the example of the fine results achieved by the Russians in covering the battlefront has been cited as to what can be done with unified unit, covering all phases of the military picture.

Sweet Music B.O.

Continued from page 1

find solace in the more restrained musical measures than listen to the cacaphony of a swing outfit.

Indicative of this feeling is the b.o. response the the Sigmund Romberg Concert Orchestra, currently on a cross-country tour, which will also extend into Canada. Thus far the Romberg tour has been yielding an estimated nightly gross of $7,000. Concert troupe of 45 instrumentalists and vocalists played at the Norton defense plant in Worcester, Mass., last Wednesday (3), before an audience of 7,500. Advance sales for the across-the-border engagement in Winnipeg, Feb. 17-18, indicates the gross may hit $22,000 for the two nights, with a third date possible for the Canadian city. Elsewhere along the line, advance sellouts have been reported in a number of towns.

The Phil Spitalny All-Girl Orchestra has met with similar success in its concert dates, and Vincent Lopez has already arranged for at least two concert engagements. Duke Ellington, with his Carnegie Hall and Boston Symphony Hall concerts already behind him, is planning a string of concert playdates through the east and midwest which may last into the summer.

Harry D. Squires, of the William Morris agency, in charge of the Romberg bookings, reports that the socko reaction to the concerts has already manifested itself in the desire expressed by a number of other outfits to convert to semi-classicalism.

MARRIAGES

Barbara Reed to Harold Turner in Chicago, Feb. 6. Groom is staff pianist of station WGN.

Helen Ruth Berry to First Lieut. Tom McKean at Camp Adair, Ore., Feb. 6. Groom, formerly with Vitagraph, is a son of Claude McKean, Vitagraph manager at Indianapolis.

BIRTHS

Mr. and Mrs. Lloyd Nolan, son in Hollywood, Feb. 1. Father is screen actor.

Mr. and Mrs. Harry K. McWilliams, son, Jan. 28, in New York. Father is with publicity-advertising department of Columbia Pictures, N. Y.

Mr. and Mrs. Hugh Wedlock, daughter, Feb. 3, in Hollywood. Father is producer-writer at Universal.

Mr. and Mrs. Kerk Burbank, son, Feb. 3, in New York. Father is in 20th-Fox publicity department.

Mr. and Mrs. William Wright, son, in Los Angeles, Jan. 21. Father is former Columbia actor, now in the Army.

Mr. and Mrs. Gene Doyle, daughter, Feb. 8, Brooklyn, N. Y. Father is of Doyle & Seed, vaude; mother also performer.

Mr. and Mrs. Clayton Kennedy, son, in San Diego, recently. Mother is granddaughter of Pat Rooney I.

Mr. and Mrs. Elias Godofsky, daughter, Feb. 5, in Brooklyn. Father is president and general manager of station WLIB, New York.

House Reviews

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ORPHEUM, L. A.

arrangement of 'Thangs for the Buggy Ride.'!

Marcellino's band gives out with 'Lonesome Road,' 'Hip, Hip, Hooray' and 'That Soldier of Mine,' latter two vocalized by orch's blonde canary, strong on both looks and voice. Collins and Bailey, balancers, score with routine of hand-stands, etc. Marcellino returns to sing 'I've Heard That Song Before,' 'Daddy's Letter' and 'Get Happy,' all pleasing. Jack Martin, billed as swing-ballet-tap artist, hoofs a la Astaire and Bojangles as part of act and then works with two girls from audience for waltz and jitterbug routines. Has style but needs more polish.

Harris and Shore, dance satirists, garner big hand with mockery of top dance teams. Team has it down smooth for click with patrons.

KEITH'S, INDPLS.

Indianapolis, Feb. 6.

Ruth Petty, Jack LaVier & Co., Ray Parker & Porthole, Rubyattes (2), 4 Sidneys, Martinett and His Wonder Crow, Ed Resener's House Orch; 'The Daring Young Man' (Col).

Current show balances novelties and features to good advantage. Ruth Petty was the real stopper when caught. The gal has style and personality and offers a routine of songs that aren't heard every day. Two of her best sellers are a novelty arrangement of 'The Band Played On' and a western medley with amusing parodies. Audience didn't want to let her go and she had to beg off after two encores.

Ray Parker wins attention with his unusual 'remote control' ventriloquist stunt. He works through the audience for a takeoff on the mind-reading act while Porthole, the dummy, spouts the answers from the stage with no one to guide him, as far as the customers can see. Dummy moves as well as talks. Jack LaVier gets some laughs with his clowning on the trapeze, explaining the hazards of his next trick and registering amazement as he does it. The suspense is good. LaVier's gay 90's getup, with check suit and red wig, helps the comedy effect.

Fred Martinett entertains with magic and pantomine while his trained crow juggles rings in its beak and utters harsh cries. The Four Sidneys perform on wheels, with the three girls riding high monocycles and blowing long bugles at the same time for a climax. The two Rubyattes keep them interested with a nice line of hand-balancing athletics. Ray Parker m.c.'s acceptably. Biz was average when caught. *Corb.*

CHICAGO, CHI

Chicago, Feb. 5.

Larry Adler, Wally Brown, 3 Samuels, 6 Willys, Chicago Theatre Ballet (16), Charles Sheldon; 'Casablanca' (WB).

A more diversified bill than usual is on tap here this week, combining the talents of four acts with two house line numbers backed by some production. Result is a pleasing relief from the steady diet of band shows.

Six Willys give the show a fast start with their Indian club and hoop juggling, latter from unsupported ladders. They close with manipulation of maracas as one of the members plays the trumpet.

'Raindrop Fantasy' by the house ballet group follows and is colorfully adequate. Three Samuels follow, attired in military costumes, for a session of drilling, comedy dancing and precision tap close. Earned two encores.

Wally Brown scores in the next spot with a funny monolog, still using an unfinished sentence style that garners plenty laughs. Ends turn with singing of 'Ohio' and a patriotic number, 'Give, Give, Give,' to heavy applause.

Larry Adler lives up to his reputation as a harmonica wizard, opens with 'Beguine' and runs the gamut from Russian war songs to Jerome Kern, Beethoven and lowdown jazz. Accompanied by Dave LeWinter, working at the pit piano, he had to beg off.

Effective ballet number based on the tune, 'Brazil,' closes the show with lavish costuming and nice lighting effects. Charles Sheldon, who sings the numbers in this and the opening ballet routine, displays a fine baritone. Made a distinct impression. *Morg.*

EMBASSY, N. Y.

(NEWSREELS)

North African meeting between F.D.R., Churchill and their military heads occupies the spotlight position on this bill. Clip, by Paramount, is a fine bit of photographic reporting, avoiding the standard shot whenever possible. It not only covers the press meeting with Generals Giraud and DeGaulle, but includes unique footage of Casablanca from the air, the buildings which housed those involved, and the precautions taken to guard them. There are some exceptional shots of F.D.R. troop reviewing. It's a comprehensive job.

Remainder of the 20-odd clips, while the majority pertains to war and its many angles, includes some interesting material. One, by Fox, is a story of a pageant in honor of Sultan of Morocco. Another is an apparently staged review of the role Navy blimps are assuming in rescuing merchant mariners (U).

Embassy's special footage this week includes the usual dissertation by H. V. Kaltenborn, who offers a switch on an old proverb that's good. He says the United Nations should be governed in the future on 'United we stand, divided we fall; an attack on ne is an attack on all.' Carey Longmire, war analyst who recently replaced Tex McCrary, offers a rather lengthy discourse that's marked by its lack of clarity.

Since the news clips aren't too long or too numerous, the Embassy uses two shorts, one a Par story of the Taj Mahal, the other a Walt Disney propaganda cartoon, 'Spirit of '43,' featuring Donald Duck. *Wood.*

STANLEY, PITT

Pittsburgh, Feb. 5.

Shep Fields Orch (13), Shyrettos (3), Wesson Bros., Bill Usher, Dick Mulliner, George Ford; 'Three Hearts for Julia' (M-G).

Scarcity of bands is clearly indicated by Shep Fields booking this week at WB deluxer. It's his third time here in less than 18 months. Fields was a last-minute choice after deals for either Benny Goodman or Xavier Cugat failed to jell, and to take the date he had to cancel a flock of one-nighters in tri-state district. If Pittsburgh's only flesh spot has to have 'em back quick, however, Fields is a first-rate choice because his recent style of music wears very well.

Only trouble about such a quick repeat is that Fields hasn't had time to cook up some new featured specialties. As a result, his big numbers are his tried-and-trues, swing arrangement of 'Anvil Chorus,' the medley of classics in the modern idiom and 'The Lost Chord' played like an organ. They're still plenty commercial, however, and over big, along with a brief jam session and an excellent lay-out of the present-day pops.

New male singer with the crew is Bill Usher, who does a nice job with 'There Are Such Things,' 'Without a Song' and 'Please Think of Me.' Dick Ulliner, a lively scatster, bangs out a crack deadpan job on 'Mr. Five by Five' and Fields' remaining specialist is George Ford, who does some okay tricks on a piccolo in a number labeled 'Piccoletta.' Femme vocalist missing, and current Stanley show could stand one since there's no s.a. on stage at all except the gal in the Shyrettos. Latter are show-stoppers with their amazing stunts on unicycles. Only other act is Wesson Brothers, with their standard turn. Boys, however, wrap up their impersonations in a novel package. Had to beg off. Biz good although not outstanding. *Cohen.*

Theatre-Going

Continued from page 7

more and for a considerable stretch of time to the public conveyances and a strong play is being made in that direction—including plenty use of advertising in streetcars and buses.

Stagger Theatre Exodus

Springfield, Mass., Feb. 9.

When the Springfield War Transportation Board gathered this week with local theatre managers to discuss the possible staggering of closing hours to help the bus transportation problem, the members found the showmen were way ahead of them.

By agreement, the operators are closing their shows one at a time nightly between 10:45 to 11:30, thereby letting last show customers out at different times and avoiding a mass exodus and attendant jam on homeward bound buses.

At the conference Friday (5), the theatre men suggested that operators of occasional shows at the Municipal auditorium be asked to let their crowds out so as not to conflict with theatre patrons in their home going. Both Community Concerts and Wagner concerts have announced concerts for 8 instead of 8:30 as heretofore in order to help. Next step is expected to advance matinee hours so as not to augment the 5 o'clock rush.

USO Concerts

Continued from page 2

charge of the concerts division of CSI. 'To these boys it's noise from heaven.'

The nation's outstanding symphony orchs, such as the N. Y. Philharmonic, the St. Louis and Philadelphia ensembles, and virtually every top-ranking virtuoso has been making volunteer appearances at camps for CSI. 'No matter how great the sacrifice, our top artists are volunteering their talents because the boys want it,' states Baldini. 'They feel they can't do enough for our fighting forces. Whenever they have an open date while on tour, their managers will call us and ask if they can do a concert at a nearby camp or naval base.' As a result the names of the artists who have played camps during the past year would virtually span the entire gamut of the concert field.

In the beginning, however, it was a question of breaking down the servicemen's resistance. Dave Schooler, CSI's Blue Circuit vaude booker who, before Baldini was brought in to supervise the concert tours, played a prominent role in initiating the longhaired contribution to army and navy morale, recalls the first concert in January, '42, when Maria Gambarelli, Felix Knight and Rosa Bok appeared at Fort St. Francis, Cheyenne, Wyo. The soldiers were reluctant at first to accept it as an alternative to a girl show, and the same reluctance manifested itself when Albert Spalding, Lucille Manners and Conrad Thibault appeared at Fort Monmouth, N. J. But it didn't take long before the soldiers were captivated by what they were hearing. Schooler was quick to grasp its potentialities, introducing as much variety as possible into the concert programs. The rest is CSI history. Between January and August of last year, Schooler had booked 200 concerts in camps throughout the country with enthusiastic response.

Work-or-Fight Order Would Strip H'wood of 10,000 Vital Employes

Hollywood, Feb. 9.

Heaviest jolt to the history of motion picture production was the fight-or-work-in-an-essential job order issued by the War Manpower Commission in Washington. Film industry is wondering at the possibility of losing more than 10,000 vital workers under the 38-year limit, which, if not modified, will practically wipe out several organizations, including the Screen Cartoonists Guild, where the average age is about 25 years.

With telephone calls from film workers clogging the wires, studio chiefs are advising their 35,000 employees to sit tight for a while and await clarification from Washington before rushing out to seek jobs in war factories or other essential plants. If the WMC order goes through without change, it will mean a shift of almost one-third of the vital workers from the film industry.

Listed among the non-essential workers in the film business are actors, cartoonists, lamp operators and clerical employees. In other classifications, such as film editors, cameramen, sound engineers and juicers, only the irreplaceable key men are eligible for deferments. New order is effective April 1, giving able-bodied workers under 38, regardless of dependents, until May 1 to seek more essential employment or join the Army.

Meanwhile, Pat Casey, producer-labor contact, has told union and Guild members to hold onto their jobs until the work problems are straightened out.

FDR'S 48-HOUR WEEK MAY EASE SHORTAGE

Washington, Feb. 9.

President Roosevelt today (Tues.) issued an executive order establishing a minimum 48-hour work week which appears likely to relieve the manpower shortage to some extent. The increase from 40 to 48 hours is not to affect rights to overtime pay.

James Byrnes, director of the Office of Economic Stabilization was slated to make a nationwide address Tuesday nite (9) over Columbia Broadcasting System explaining the regulation. The new decree is intended to release manpower for the armed forces, war industries and farms and reduce callup of married men with children.

Some industries are already operating on a 48-hour work week basis but the executive order is aimed to compel all other industries to operate the same way. It is explained that added pay for overtime, while considerable, will be compensated for by the increased productivity of the nation.

It is understood that the decree is to be fairly flexible, with the War Manpower Commission empowered to grant exceptions where necessary. Reported also that there is to be no immediate hiring or firing of help, a time lag likely being allowed for men from one industry to be absorbed into another before being released from employment or drafted. The WMC was scheduled to clarify the measure further during the Byrnes broadcast last nite.

Frank Sehrer, former drummer with Dick Jurgen's band, has joined Henry King, current at Aragon ballroom, Chicago.

Feeling Manpower Pinch

Continued from page 1

pendents ahead of single men or childless couples.

Looks Acute

The ban on drafting of married men with dependents has been removed; the proposed Congressional amendment does not call for rescinding of this phase of the order, and barring a sudden move classifying entertainment as 'essential,' all phases of picture and radio business will be faced with mounting manpower shortages this year.

Further tightening of the manpower situation was evident in bills introduced in the House and Senate last Monday (8) proposing to empower the Government to draft men from 18 to 65 and women from 18 to 50 years of age for any job the Government considers essential. These bills are intended to eliminate' coercion on civilian workers 17 to 38 through Selective Service. The measures would lessen immediate pressure on the 18-38 age group but encompass a much wider field.

With women from 18 to 50 likely to become eligible for national service, exhibition and distribution branches of show business will find another important reservoir of labor seriously depleted before the end of 1943.

Show business, except for specific references to ushers, doormen and night club employees and managers, was not mentioned in the first WMC lists of either non-deferable or deferable industries. WMC officials stated, however, that these lists are subject to change.

Opinion in the show circles continues divided as to which way the WMC will eventually rule in reference to show business. Apart from 12 classifications, mostly technical, in film production and the engineering departments in radio, no 'essential' status has been indicated for other show biz personnel. Thus writers, actors, producers and musicians, without whom maintenance of technical staffs would be pointless, are subject to job-shifting.

The nation's major orchestras, such as the New York Philharmonic - Symphony, Metropolian Opera, NBC Symphony, St. Louis and Chicago Symphony, were for a time perturbed by the WMC ruling but later reports were that musicians with these groups would not be affected. Boston, Philadelphia, Los Angeles and San Francisco symphony orch directors were at no time worried about the situation.

Radio and film production are most concerned over the new development because of the proportionately large number of young writers, actors, etc., mostly in the 18-38 age group, employed.

Film distribution departments are not overly pessimistic, however. Some distribs point out that most salesmen and other field forces are over the 38-year age limit. Estimated that of around 10,000 employed in distribution some 50% are women. This would leave some 4,000 to 5,000 men, in distribution, mostly over age, since the turnover of personnel in most distrib organizations is relatively small.

Some talk that show business will be linked with sports in any draft classification emanating from the WMC. Branch Rickey, president and general manager of the Brooklyn Baseball Club, last week issued a statement, via Bill Corum's sports column in the N. Y. Journal American, noting that the WMC classifications did not list either baseball players or actors.

Rickey takes stand that the Government didn't leave out the job classification of baseball players through an oversight and that the WMC must have believed that certain professional activities in the field of recreations should be continued as worthwhile agents in the maintenance of fighting morale. Said Rickey: 'We think that whatever keeps up the spirit of our people is a good thing. If Bob Hope, Fred Allen and Jack Benny and others can do a better job carrying a rifle than they are doing now—then, of course, essentiality compels them to change their jobs overnight. We think they are doing a great job where they are.'

Meantime, indications are that married men with no children, employed in show business, are almost certain to be called before the end of this year. Of a manpower pool of some 22,000,000 between ages of 18 to 38, about 33% are being rejected as physically unfit. Supply of some 15,000,000 remains, of which over 6,000,000 are in the armed services. Of balance of approximately 9,000,000 men over 4,000,000 are considered in 'essential' industries, leaving less than 5,000,000. From this pool of 5,000,000 armed force requirements of an estimated 4,500,000 will be drawn. On this basis, the callup of married men with dependents is also likely this year, with industries which are not specifically listed as 'essential' likely to be mainly affected.

TOUGHER WMC EYES SHOW BIZ

Washington, Feb. 9.

Show biz has taken a mild beating here at the hands of the War Manpower Commission and stands to take a still stiffer thumping, but not in the immediate future.

With the first of the 'non-deferrable' occupations for married men still echoing up and down the land, Paul V. McNutt's Commission is hard at work on a second list which 'Variety' was told, should be published in about six weeks.

The initial list classed as 'non-deferrable' night club managers and employees, ushers, theatrical schools and studios, signs and advertising display manufacture and production of many of the things which go into theatrical costumes. And, oh, yes, bartenders.

The order will tend to drive hundreds or thousands of men of draft age working in these lines to other types of jobs where they will be safer, particularly if they are married men.

To be considered under the new order will be entertainers, theatre managers, musicians, men in film exchanges, and others who now have some protection as 3-A's. Also under consideration will be the kindred entertainment field of professional sports.

However, one WMC official, who sits in on all Commission meetings, expressed the belief that Washington pressure from those who feel show business is an important morale-builder for a nation at war might save the entertainers and some of the others for the present. For his part, he added, he would object to cracking down on professional sports until after the 1943 major league baseball season.

And help may come from still another direction, for legislation has been introduced into Congress which would prevent WMC from removing deferments from any family men until all the others were taken first. Even if the bill should pass, however, it is unlikely to go through until after those on the first list of 'non-deferrables' are either in the service or engaged in war work.

Meantime, the New York ITOA was trying to reverse the general trend by having theatre managers, assistant managers or classed as 'essential.'

Another WMC official asserted that approval of such a step was 'extremely unlikely.' He said he felt the movie industry had gotten too much of a break already.

"CONGRATULATIONS, CHARLIE SPIVAK . . ."

HOTEL PENNSYLVANIA, NEW YORK
PRIVATE OFFICE

JAMES H. McCABE
GENERAL MANAGER

February
Fourth
1943

Mr. Charlie Spivak
Hotel Pennsylvania

Dear Charlie:

Now that your third engagement in the Cafe Rouge at Hotel Pennsylvania is drawing to a close, I wish to take this opportunity to express our appreciation for the grand job you have again done.

As you undoubtedly have heard, your orchestra has broken all previous dance records at Hotel Pennsylvania. This, in itself, certainly calls for hearty congratulations, and we will be looking forward to having you back with us soon again.

With every good wish in the world for your continued success, and kindest personal regards, I am

Sincerely,

James H. McCabe

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